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SATURDAY, MAY 15, 1875.

## LITERATURE

*A Historical Sketch of the Native States of India.* By Col. G. B. Malleson, C.S.I. (Longmans & Co.)

"A CONDENSED historical sketch of the Native dynasties now reigning in India," which are in "direct alliance with the British Government, or under its suzerainty," has, indeed, as Col. Malleson urges in his Preface, long been wanting. There has been no difficulty in obtaining authentic documents; the want has been of an unbiased and judicially-instructed mind for their arrangement and interpretation. And this has certainly not been brought to the work by Col. Malleson, or by the authorities to whom he appeals. When a writer modestly says that his book "must necessarily be of the nature of a compilation," that it "aspires to be nothing more," that he has "gone to the best authorities and has deliberately robbed them," and that he has "been the burglar of others' intellects," it may seem rather ungracious to express a wish that he had used his own intellect a little more, and had not trusted so entirely to scissors and paste. *Précis*-writing is all very well for official purposes, but something more may fairly be expected from one who professes to write for the statesman and the historian. The Marquis of Salisbury, to whom the volume is dedicated, will not be enabled, by any light from its pages, to correct one error or to clear up one obscurity in reports and dissertations where errors and obscurities abound. For all that Col. Malleson says here, the "Collection of Treaties," by Mr. Aitchison, the present Foreign Secretary to the Government of India, and the "Printed Summary," by Mr. Talboys Wheeler, formerly an Assistant in the same office, upon which he chiefly and implicitly relies, might be inspired and infallible, the truth being that all the official authorities of the Indian Foreign Department, and their executive subordinates,—the Residents and Political Agents,—down to the present hour, have been amateurs in the law of nations. They have never been trained in that or any other province of jurisprudence, and have never been instructed to guide themselves by any judicial principles. With perfect confidence in the irresistible supremacy of power, wisdom, and virtue at their back, they have persisted in considering on each occasion what would be the best course for all parties, ourselves included, instead of confining their inquiries to what course would be in strict accordance with actual rights and engagements. Hence we see the inconsistent and incompatible effects of the forced "lapses" under Lord Dalhousie's administration, and the adoption *sunnuds* under Lord Canning's, the policy at both periods being devoid of any basis in history or law, and Lord Canning's measure, although re-assuring for the future, containing no disavowal of the false doctrine, no remedy for its existing results. Hence we have seen the undecided and intermittent method applied to the recently deposed Gaekwar and his predecessors, until at last our Government seems to have arrived at a probably right conclusion by a decidedly wrong road, to have carried out a strong

measure by a weak and illicit process, and to have narrowly escaped—if it has escaped—converting a worthless and unpopular Prince into a national hero and martyr.

The accepted law of nations takes full cognizance of unequal alliances, and of the position of protected and tributary States towards an Imperial head, distinguishes cases of imperfect sovereignty, recognizes hereditary and customary jurisdictions, and explains how, under certain circumstances, and with due compensation, these last may be modified or abolished by the Suzerain or central Government. In the records and proceedings of our Indian Government, the greatest confusion and contradiction prevail on all these points,—partly from that wilful disregard of scientific precision already mentioned, partly from the more or less successful efforts of local English officials, overlooked or encouraged by the Foreign Department, to exalt or depress the Native dignitaries within the range of their influence, much according to their own fancy or favour, or their public-spirited views as to the interests of our Government. Proceedings of this nature were, doubtless, more feasible and more frequent in the earlier period of our rule, when communication was difficult and uncertain, and supervision, consequently, more lax than in these days; but they still go on to some extent. A Resident, a Commissioner, or even a Collector, having a tame and good-natured Nawab or Rajah—titles common enough in some parts—in his district or on its frontier, would, of course, be more likely to admit and promote his claims to high dignity, and to jurisdiction within his estate, than those of a similar personage who was ill-disposed or generally disagreeable. Still more likely would an English official be to encourage or enhance claims of this description, if he could thereby withdraw a manageable Chieftain from the domination of a Native Prince, and bring him under his own more enlightened sway. The contumacious conduct of the Rajah of Satara, whom we had placed on the throne in 1819, by gradual aggravations, led to his deposition, but it had its origin in his obstinate resistance to the Resident's policy, supported by the Bombay Government, whereby his vassals, the jaghireddars, were to be relieved from entire obedience to him by being allowed an appeal to the English authorities.

The arbitrary classification of Mr. Aitchison's "Collection of Treaties," which bears many traces of allegiance having been shifted to the detriment of Native States, and other evidences of misapprehension, is blindly followed by Col. Malleson; and, in some instances, the Colonel, supposing himself to be carrying out to their logical conclusion the precedents of his official superiors, has made confusion worse confounded. Thus Mr. Aitchison has classified a number of petty Chieftains having hereditary jurisdiction in Malwa and Central India under the very inaccurate heading of "Mediated Chiefs," as if the word were "mediated,"—the relations of these vassals with their feudal lords having been mediated, and, in some cases, guaranteed, by the British Government. But Col. Malleson has assembled under this heading in his book not only the Chieftains of Malwa and Central India so classed by Mr. Aitchison, but also a large number of Hindoo and Mohammedan Princes, undoubtedly of

sovereign rank, although not in direct alliance under treaty with the British Government, such as the Rajahs of Punnah, Chirkaree, and Bijawur in Bundelkund, the Nawab of Ram-poor, the Nawab of Junagarh in Kathiawar, and the Amir of Khaipur in Sind. Again, he has, very properly, placed many Native Princes, such as the Rajahs of Pattiala, Jhind, Nabha, and Kappurthala, although they have no treaties, and are only connected with the British Government by a *sunnud* or agreement of service and allegiance, in the superior list of sovereigns and allies; and has, very improperly,—but here following Mr. Aitchison,—exalted the Nawab of Jaora, who is merely a jaghiredar having hereditary or customary jurisdiction, into the rank of a Sovereign Prince in alliance with the British Government. The Nawab of Jaora has no treaty or agreement with our Government, and holds his *jaidād* or assignment of territory for the support of troops under a *sunnud* from the Mahárájá Holkar of Indore, guaranteed by the British Government. His rank and legal status are identical with those of the Sattara Jaghireddars, such as the Rajah of Akulkot and the Nimbalkur of Phultun, or as the Mahratta Sirdars of the Deccan. It was the policy, however, of successive Residents at Indore, with the acquiescence or approval of our Government, to detach this powerful vassal from close attendance on, and obedience to, his lord, the Mahárájá Holkar; and by a series of gradual encroachments during the minority of two Princes of the Holkar family this practical transfer of allegiance was made, although the Nawab of Jaora still pays a *nuzzurana* or fine of succession to Holkar, and invariably writes to the Mahárájá in the form of a petition, styling himself "the most devoted and loyal slave." With a view to cast a decent veil over this transaction, and to maintain the substantial benefit of military tribute which has been diverted from Holkar, and is now paid by the Nawab of Jaora to the British Government, Mr. Aitchison, followed by Col. Malleson, transforms the *jaidād* of Jaora into a State, and Holkar's vassal into a Prince. This is only one specimen of the chaos into which the Imperial and federal relations of the British Government of India with the Native States have fallen; and certainly such a book as Col. Malleson's can give no aid either towards an elucidation of the actual condition of affairs or towards their rectification.

## BOSSUET.

*Bossuet and His Contemporaries.* By the Author of 'A Dominican Artist.' (Rivingtons.)

BOSSEUET is, perhaps, the most complete representative of France in the second half of the seventeenth century. He occupies one of the first places, if not the very first, in almost all branches of intellectual activity: in history, through his 'Discours sur l'Histoire Universelle' and his 'Histoire des Variations'; in philosophy, by his 'Traité de la Connaissance de Dieu et de Soi-même'; in theology, by his 'Commentaires sur l'Écriture,' and his innumerable controversial works; above all, in oratory, by his sermons and his 'Oraisons Funèbres.' Undoubtedly the greatest prose writer of his day, he was also the greatest

poet of the time, if poetry consists, not in the use of verse, but in force and wealth of imagination. Celebrated from his youth upwards, he found himself thrown into connexion with the chief personages of his time and engaged in matters of the highest importance. He enjoyed the constant favour of Louis the Fourteenth, he was the friend of the Great Condé, he converted Turenne, he induced Mlle. de La Vallière to quit the Court for a convent, he had a share in the revocation of the Edict of Nantes. He played the principal part in the polemics against the Protestants, in the quarrel with Quietism against Fénelon, in the censure of the Jesuit casuists. He corresponded with Leibnitz about the proposed basis of a union of different Christian communities, and he was the soul of the Assembly of the French Clergy in 1682, and drew up the articles which proclaimed the principles of the Gallican Church. By the greatness of his genius and the importance of the part he played, Bossuet is the dominant figure in French history during the second half of the seventeenth century.

The author of 'Bossuet and his Contemporaries' has understood the beauty and interest of the great subject of which she has made choice. She has studied with care the contemporary Memoirs of the Abbé Le Dieu, the conscientious but partial work of Cardinal de Bausset, the exhaustive 'Etudes' of M. Floquet, and, finally, the works of the great bishop himself, printed with so much care from the original MSS. by M. Lachat. In the ten chapters that compose the work, "Bossuet's Early Days," "Bossuet as a Preacher," "Bossuet in Paris," &c., we have a rapid yet complete sketch of the life of Bossuet, accompanied by short and generally judicious criticisms of his works, which are arranged in chronological order, and thus play the part that they ought to play in the biography of a man whose writings were his deeds. The author has evidently felt a keen delight in dwelling on the more private side of Bossuet's life and work. She is careful to show us in what spirit he performed the duties of his pastorate; his devotion to the members of his flock; the infinite solicitude, the tact, and the profound knowledge of the human heart which he displayed as a director of the conscience. It is from these particulars, indeed, that we learn to appreciate the finest sides of the bishop's character, and to admire virtues which were worthy of his abilities; and those passages which enable us to read the soul of Bossuet and follow his moral life are the best in the book. In particular, we may mention some excellent remarks on the intercourse of Bossuet and St. Vincent de Paul—all in the first chapter that bears on the religious and theological development of the future bishop of Meaux; the analysis of his qualities as a preacher, in the second chapter; and the account of his intercourse with Mlle. de La Vallière in the fifth chapter; the sketch of his labours in his diocese, in the seventh, and finally the ninth chapter, on the manner in which he discharged his duties as a spiritual director. In dealing with these points the author's entire sympathy with her hero has given her a true grasp of her subject. We have, however, more than one point to find fault with. At the very outset we observe a number

of errors which betray a certain inexperience in the study of history and even of the subject which constitutes the main matter of the book. We are surprised, for instance, to see the illustrious Richard Simon, the creator of Biblical criticism, and a far more learned man in such matters than Bossuet, called "one Simon, an Oratorian." Bossuet, on the very first page, is said to have been born on the 27–28th of September, and to have been baptized on the 29th, when the official record of the baptism bears the date of the 27th. Retz is called Archbishop of Paris at a time when he was only coadjutor of the Archbishop. We have, on p. 29, the testimony of Cardinal de Bausset preferred to the statements of M. Floquet; and Père Gratry, one of the noblest but most vague and fantastic spirits of our time, is on several occasions cited as an authority in philosophy!

The shortcomings are easily explained when we learn from a report of a conversation of the author with the beadle of Meaux Cathedral, that she is not an historian by profession but a literary amateur, who dabbles in history with a view to edification. She wants to draw from the biography of Bossuet "a lesson of love, patience, and toleration." She is a Catholic of the newest Anglican school. Of course, she talks of "the errors of Protestantism"; she rejoices in the conversion of Turenne, and appears wholly to approve of the 'Histoire des Variations.' Indeed, the incautious might take her for a Roman Catholic (and we have no doubt they would not hurt her feelings by doing so) did not she show herself hostile to the dogma of Infallibility, and approve of Bossuet's hostility to the Jesuits, and his conduct in 1682. Her theological attitude comes out clearly in the care with which she tells us that Bossuet always considered the English Church as schismatic, but not heretical, and recognized the validity of English Orders, and in the importance which she attaches to his correspondence with Molanus and Leibnitz on the subject of the re-union of the Lutheran and Catholic Churches. Our author's politics accord with her religious views. She speaks of the death of Charles the First with as much indignation as if she had been a maid of honour to Queen Henrietta Maria; and she talks of "that outbreak of Puritanism which flooded England with misery and sin"!

But we have no wish to discuss our author's views—religious or political; we have only mentioned them because they throw light on the way in which she presents facts in the book before us, and how a person living in the nineteenth century can say of Bossuet's 'Politique tirée de l'Écriture-Sainte'—"Possibly, had Bossuet's principles been lived out by kings and people, the bitter days of Revolution would never have come." It is enough to cite, by way of reply to this assertion two or three passages from the book. In one place he says:—"Il faut obéir aux princes comme à la justice même. Ils sont des Dieux, et participent en quelque façon à l'indépendance divine. Il n'y a que Dieu qui puisse juger de leurs jugements et de leurs personnes" (Liv. IV. art. I. prop. 2). Again he remarks:—"Ceux qui ne veulent pas souffrir que le prince use de rigueur en matière de religion, parce que la religion est libre, sont dans une erreur impie" (L. VII. art. III. prop. 10).

The Revolution at least deserves our gratitude for having rid the world of such maxims. Yet so blind is our author's admiration for her hero that she even approves those of Bossuet's acts which were blameworthy, or represents them in quite a delusive light. In 1664, the Archbishop of Paris wanted the nuns of the Port Royal to sign a formulary in which they retracted the Jansenist doctrines. Bossuet was employed to negotiate in the matter, and tried to persuade them that in signing the document they had no need to consider what it contained, but only the duty of obedience to the will of their ecclesiastical superior. The author admires Bossuet's "gentle spirit" on this occasion; but the affair simply shows that he was quite as clever a casuist as the Jesuits he was in the habit of condemning. In his dispute with Richard Simon, which our author has prudently glided over, Bossuet again showed that an opponent of the Jesuits can employ their weapons. Bossuet wanted the Oratorian to modify the results of his Biblical studies in conformity with the teaching of the Church; and for this purpose tried to get over him by emphatic eulogies "de ses beaux talents, de sa science profonde," while calling him, behind his back, "le plus mince théologien qui fut au monde, d'une érudition médiocre et d'une suprême malignité."

On this question we would recommend our readers to consult the excellent volume published by M. Bernus at Lausanne, in 1869, on 'Richard Simon et son Histoire Critique du Vieux Testament.'

Nor did Bossuet show to more advantage in his controversy with Claude, the Protestant Pastor. Our author's account of this matter is incorrect. After the meeting which took place between the two theologians it had been agreed that the discussion should not be published. Bossuet, however, broke his promise, and Claude was forced to reply; but he could not print his answer till Bossuet had given his consent to his doing so. Our anonymous biographer quite omits this detail, and expresses her astonishment that Claude refused to take part in a new discussion. It is obvious that the conditions under which the two adversaries fought were unequal.

But the greatest of our author's sins against historical accuracy is her account of the conduct of Bossuet towards the Protestants after the revocation of the Edict of Nantes. She has consulted, it would seem, only the Catholic biographers and the panegyrists of Bossuet, and apparently is quite unacquainted with the important documents brought to light by M. M. Haag in 'La France Protestante' and by the 'Bulletin' of the Société de l'Histoire du Protestantisme Français. Had she perused these authorities she would have learned what must be thought of the truthfulness of Bossuet when, in his letter of the 21st of May, 1686, he asserted that "pas une seule personne de son diocèse n'avait eu à souffrir ni dans ses biens ni dans sa personne." The facts of the case are a sufficient answer to this boast. The Intendant had orders to act wholly in accordance with Bossuet's advice; and even the Abbé Le Dieu admits that several Protestants of Nanteuil were condemned to death, and that Bossuet, who had demanded their condemnation, also demanded that they should be pardoned. But this "pardon" consisted in the commutation of the penalty of death to the galleys for life—a

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far worse punishment than death. Our author tells us "that during Bossuet's episcopate there was never any military execution either in the town or diocese of Meaux." One has only to read the letter of Frotté, a former canon of Ste.-Geneviève, a convert to Protestantism, and described by Bossuet himself as a very honest man, to see that Bossuet used to have the Protestants dragged by force from the villages of his diocese, and was in the habit, with a military officer sitting by his side, of summoning them to change their religion; that he used to have children torn from their mothers, wives from their husbands, and quarter dragoons upon the Calvinists to force them to abjure. If anybody refuses to believe Frotté let him glance at the ministerial despatch printed in the fourth volume of the *Bulletin*, which mentions that the Bishop of Meaux had asked for the arrest of Crochards—father and son. Now, the father was dying when Bossuet requested a *lettre de cachet* against him. What is to be said of the documents which prove that he instigated a ruthless persecution of two children—Marie and Madeleine Mital—(*Bulletin*, x. 50), or of the memoir addressed to the minister Pontchartrain (whom our author always calls Ponchastrain) by Bossuet, and published in the seventeenth volume of his works, in which he demands the imprisonment of two orphans, the Demoiselles De Neuville, whose father was serving in the army of William of Orange? All these facts are beyond dispute, and Bossuet deserves no praise for toleration and moderation. If he was milder than other bishops, it was because he understood that more can be gained by clemency than by violence, and also because his diocese, so far from being "a stronghold of Calvinism," as our author tells us, contained very few Protestants—not above three thousand.

We are well aware that it is not right to judge the conduct of Louis the Fourteenth and his ministers and the clergy of the seventeenth century by modern ideas, and that the revocation of the Edict of Nantes was a national crime. Its abolition was demanded and applauded by an overwhelming majority of Frenchmen. But, on the other hand, it is not right to pretend that Bossuet showed himself superior to his epoch, or the other bishops, on this occasion. Our author is also mistaken in saying that, in 1698, Bossuet "advocated the cause of gentleness and tolerance," and opposed the practice of forcing Protestants to attend Mass. The truth is, he divided the Protestants (*Oeuvres*, xvii. 433) into two classes: the one disposed to turn Catholics, who ought to be forced to go to Mass; the other, the incorrigibles, who ought to be punished. That Bossuet was less ferocious than the Intendant Basville is no great merit.

In fact, while our author has thrown full light on the fine traits of the Bishop's life, she has neglected, ignored, or glossed over the blamable acts which his personal or religious passions led him to commit. On one point only has she ventured to censure him, and that is for his really odious conduct to Fénelon, for whom she seems to entertain even a warmer admiration than for Bossuet. But Bossuet's conduct in this affair is inexplicable if we assume, with our author, that he was a saint, perfect and irreproachable, and if we do not allow that, with all his great virtues, he was cursed with indomitable pride,

a thirst for power, and a spirit of intrigue, which made him stoop even to deceit, and led him not to scruple to employ unworthy instruments, like his nephew, Jacques Bossuet, provided they were devoted to him. These defects of Bossuet's character were due, perhaps, not so much to his own nature, as to his training and the traditions of a clergy which, in practice, has usually admitted that the end justifies the means; but, none the less, they detract seriously from the greatness of "the Eagle of Meaux."

*Epochs of History.—The Houses of Lancaster and York, with the Conquest and Loss of France.* By James Gairdner. (Longmans & Co.)

LIKE Mr. Warburton's 'Edward the Third,' which we noticed last week, this volume of the 'Epochs of History' maintains the high character of the series. The period selected by Mr. Gairdner commences at the accession of Richard the Second and ends with the death of Richard the Third, just covering the time when the throne was contended for by the rival families of Lancaster and York. In the contending parties themselves it is impossible to feel much interest, as there was no principle involved in the struggle, as in the civil wars of the seventeenth century; but it is necessary for the student of English history to follow the progress of affairs in the fifteenth century, that he may understand the chaotic elements of power from which the Tudor monarchs by their steady rule produced a state of order. The variations in the relative power of the Crown and the Parliament deserve especial study. In the beginning of the reign of Richard the Second, the Parliament exercised a distinctly unconstitutional power by appointing a commission of regency—an act which, as Mr. Gairdner justly observes, "was quite as great an outrage on the liberty of the subject as on the rights of the king." By a natural law of reaction, the Parliament of Shrewsbury, only twelve years after, went to the other extreme, and practically made the king absolute by delegating its powers to a small committee of his special friends. The oppression and extortion, which was the consequence of such power being placed in the hands of a sovereign of a sentimental, capricious character, paved the way for the usurpation of Henry the Fourth, whose success would have been almost impossible under different circumstances. His title was based on what must have been known to many as a transparent fiction, and nothing but the conviction that the change of rulers would benefit the commonwealth could have made the Parliament and people accept it. The poet Gower contrasts the government of the deposed sovereign as "a work of Hell" with "the work of Christ," which he expected the reign of the usurper to be. Henry's popularity is further shown by the summary justice which the people dealt out to the accomplices of the Earls of Kent and Rutland, who rose in favour of the late king. The effect of this usurpation on the Constitution was to weaken the power of the Crown, as the Parliament had asserted its right to dispose of the throne. Shortly after the same body endeavoured to make its power felt by proposing a confiscation of church property—a scheme which would always find many sup-

porters in England. These events, and the similar ones which took place at the close of the reign of Henry the Sixth, are treated by Mr. Gairdner on sound constitutional principles, derived from long study of historical documents, not of political theories.

The varying features of the French wars, under Henry the Fifth and his son, and of the civil war are related with great accuracy and clearness; but the limits of the volume scarcely admit of the detail which alone renders the accounts of mediæval war interesting. The campaigns in France are illustrated by two good maps, one showing the line of the march of Henry the Fifth from Harfleur to Calais, and the other showing the extent of the English conquests. In the former map there is a slight error, no doubt accidental. The passage of the English forces across the Somme is marked as having been effected at Amiens, whereas, in fact, the king was unable to cross the river near the town, and was obliged to march about fifty miles higher up the stream before he found a practicable ford. There is also a small mistake in the excellent map of Europe in the fifteenth century. The Island of Malta is marked as subject to Rhodes, but it did not become the property of the Order of St. John of Jerusalem till it was presented to them by the Emperor Charles the Fifth, after the taking of Rhodes by the Turks in 1522. We have spoken above merely of the portion of the book relating to English history; but we must add a word of deserved commendation for the clear, though brief, explanation of the state of affairs on the Continent, especially of the relations between France and Burgundy and the Papal Schism.

*The Demon: a Poem.* By Michael Lermontoff. Translated from the Russian by Alexander Condrie Stephen. (Trübner & Co.)

As the great leader of the rebellious angels is flying one day "o'er earth's sinful climes," vexed by vague memories of a happier past, and so jaded and disappointed that even sin begins to weary him, he finds himself gazing with disdain upon the mountain ranges of the Caucasus. Neither the majestic nor the milder beauties of the scenery can offer any points of interest to "his deadened gaze." But suddenly a Georgian maiden dawns upon his vision, and he again becomes "conscious of the force of beauty, godliness, and love." To that fair maiden, Tamara, his admiration proves fatal. Her betrothed, a Georgian prince, falls a victim to an Ossetine bullet, and she retires into a convent. But even within its hallowed walls strange thoughts, due to the evil spirit's instigation, at first fit through her mind, and then make it their abode, until at length a strange longing fills her heart, a mysterious fever possesses all her frame. At last the Demon seeks her within her cell, puts to flight her guardian angel, and by honeyed words prevails upon her to yield himself to him. After this, there is nothing left for her but to die. An angel is bearing her soul aloft to heaven, when suddenly "the ghastly prince of Hell" strikes across their path, and claims her spirit as his due. But the angel disdainfully rejects his claim, declaring that Tamara's soul is now free from his power, being no longer clothed in clay. Then directing on the tempter's face "a shaft

of stern and dazzling light," the good spirit bears the saved soul triumphantly aloft, while the baffled Demon is left as before, "unpitied and alone in space."

Such is an outline of Lermontov's 'Demon,' a poem in which the results of many influences may be traced. But, although neither original in conception nor remarkable for insight into the secrets of human or demoniacal nature, it is a work of which Russia is justly proud: so forcible, and at the same time pliant, is its language, so vivid and fascinating are its representations of the scenery of the Caucasus, so varied but always entrancing, a rhythmical flow makes every line of it melodious. We are inclined to think that it is often better to translate foreign poetry into prose than into verse, but Mr. Stephen will probably find many readers who are of a different opinion. By way of giving an idea of the manner in which he has performed his task, we will quote one of his stanzas, of which the following lines are a literal translation:—

"And before him were disclosed the living beauties of another picture, the valleys of luxuriant Georgia spread afar like a carpet. Happy, splendid region of the earth! Pillar-like ruins, streams flowing melodiously over beds of many coloured stones, and bowers of roses where nightingales sing of beauties irresponsible to the sweet voice of their love; branching shades of plane crowned by thick ivy, caverns in which the timid deer languish while the day burns; and the brightness, the life, and the murmur of leaves, the multitudinous babble of voices, the breath of a thousand plants, and the voluptuous heat of noon tide, and the nights ever moistened by aromatic dew, and the bright stars, like the eyes, like the glance of a Georgian maiden. But except a cold envy, the radiance of nature aroused not in the incorporeal breast of the exile either new sensations or renewed strength, and all that he saw before him he despised or hated."

And lo! the beauties of another scene  
Before his deadened gaze expand :  
Afar in spreading folds of budding green,  
The vales of Georgia may be scannd,  
A joyous stately tract of land !  
Ruins, where once tall pillar'd towers had been ;  
Whispering brooks, whose pebbly bed  
Nought but the richest colour'd stone pervades ;  
Rose-bowers, where nightingales are said  
To sing the praises of the bright-eyed maid  
Who to their tuneful love are dead ;  
Shades, that the widely overspreading plane  
Forms with its ivy-plaited boughs ;  
Groves where the timid red deer browse,  
Or from the heat a cool repose obtain ;  
Leaves, lucent, sportive, murmuring ;  
Voices that thro' the valley ring,  
And thousand flowers that breathe and breathe again ;  
And noon tide with voluptuous rays ;  
And fragrance that the night conveys  
In freshning dew, with her thin veil of white ;  
And lustrous stars, like the entrancing light  
The Georgian in her eye displays.  
But in the fallen spirit's fleshless breast,  
Except a cold and envious thought,  
Nature, in all her fairest raiment dress'd,  
No vernal power, no new sensation brought—  
And all that coldly round his eye glanced o'er  
Unmoved, he only scorned and hated more.

#### THE PSALMS.

*The Book of Psalms of David the King and Prophet.* With Three Essays, &c., Map and Illustrations. By E. F. (Longmans & Co.)

The multiplication of books illustrative of the Psalms may be taken as an evidence of the

increasing interest felt in them; and close contact with a collection of such high inspiration must be elevating to the mind whose spiritual intuitions have not been extinguished by baser passions. Forming, as the Psalter does, a never-failing mine, of whose treasures the devotional literature of all churches largely partakes, it naturally attracts the regards of the many, for edification or for inquiry. The simple are comforted by its deep and multiform expression of the moods assumed by the human mind; the intellectual exercise themselves with the difficult questions of structure, language, authorship, and age. Jews and Christians alike value poetical compositions to which the chords of the heart rightly attuned vibrate most sensitively.

The author of the work before us has endeavoured in his translation "to restore the parallelism, not merely by restoring the division of the lines, but by restoring the use of the same word when repeated in the same distich; to distinguish the stanzas or paragraphs which divide the poem; and to point out the antiphon or chorus, which gives life to it when sung, and which made the psalm sung by the priest a psalm for the people also." The greater part of the volume is occupied with the translation, which is that in the Prayer Book, with as few alterations as possible. Believing that this is more accordant with the English idiom, and frequently also with the real meaning, the author has retained it with some amendments. The reasons given for the procedure in question are not of sufficient weight to overbalance a more correct version; for though the received translation be less rhythmical than the old one of 1539, it comes nearer the true sense; and the meaning of the inspired writers is of greater importance than all other considerations. The author, indeed, has corrected the version in various places, but it is still erroneous in many. We should have liked better a revision of the common Bible translation.

Most of the alterations are closer to the original than the renderings in the Prayer-Book version, such as those at the commencement of the 84th Psalm and at the end of the 20th. Yet some are retained and even justified which should not appear in any version claiming to be correct, as Psalm lxix. 27, where "let them fall from one wickedness to another," instead of the received "add iniquity unto their iniquity," dilutes and perverts the Hebrew. The author's remarks upon the passage cannot be approved. Probably the Bible translation is too strong and capable of amendment, but it is better than the other.

In exhibiting the parallelism and structure of the Psalms, the writer appears to us but partially successful. With him the strophe-structure has been a subordinate thing, instead of which he gives what he calls the stanzas; and the antiphon or refrain, i.e., the chorus, has been exalted into a prominence which it cannot properly claim. His proof that antiphons exist in the Psalter so frequently as to be almost universal, decidedly fails. Haunted with this idea of the antiphon, he puts the thing very often where it is out of place, for example, in Psalm xxiii. 6, where the words "And I shall dwell in the house of the Lord for ever and ever" are marked as antiphon, whereas they are merely the parallel line corresponding to the preceding, "Surely good-

ness and mercy shall follow me all the days of my life." The proems, epiphonemas, double antiphons, &c., by which the Psalms are labelled are artificial arrangements of modern invention, thrown back into compositions designed to be without them.

In the division into parallel lines the writer succeeds better than in that of antiphonal distribution or of stanzas; yet there is great room for improvement even here, and we are compelled to differ often. Thus, in Psalm xxviii. 1—

Unto thee, O Lord, will I cry, O my Rock !  
Be not silent unto me :

should be—

Unto thee, Jehovah, will I cry,  
My Rock, be not silent unto me.

And in Psalm lxi. 1—

Hear my crying, O God!  
Give ear unto my prayer :  
Proem { From the ends of the earth will I call upon  
thee,

When my heart is in heaviness.

THOU hast set me upon a rock which is higher than I,—  
the last line of the first stanza becomes the  
first of a new one, to the injury of the sense—

Lead me to a rock too high for me.

The three essays in the volume show extensive learning and considerable ingenuity. They are called "The Psalms of David Restored to David," "The External Form of Hebrew Poetry," and "The Zion of David Restored to David." The last two are the best, especially the third. The second is respectable, but we could have wished for some mention in it of Bishop Jebb, when his terms, such as "introverted parallelism," are used. The essay is inferior to De Wette's. As to the first, the tendency of it is to disparage the value of internal evidence in judging of the age and authorship of Psalms, to exalt the credibility of the titles prefixed, and to claim for David almost the whole collection. Here the writer sets himself against the current of recent criticism, and reasons most feebly. It may be that David has been unjustly deprived of the authorship of Psalms, and that positive results have been deduced without sufficient evidence; that Hitzig has erred and Hupfeld has been over-cautious; but it is hardly possible for impartial criticism to assign more than a few Psalms to the time of David. It is evident that Hengstenberg has influenced the writer unduly; and that the latter has assigned greater weight to the interpretations or fancies of Delitzsch than they will receive from other Hebraists. The essay touches upon all the points requiring elucidation, chronological arrangement, five-fold division, doxologies, the use of Elohim and Jehovah, Maccabean Psalms, &c.; but the logic and the conclusions do not command assent. The reason of his anxiety to vindicate all the Psalms for David comes out at the end of the essay:—"We are justified in forming and encouraged to have a *positive* idea of the authorship of the Psalms, in order that we may have a more confident conception of their divine inspiration;" as if the inspiration of an unknown writer were not seen from his productions as fully as if his name were prefixed to them. Difficulties in the way of his hypothesis readily disappear, since even the 137th Psalm is attributed to David. "When we consider how prophetic David's Psalms are of our Saviour, is it a great matter that the Babylonian captivity was also revealed to

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him? If Abraham saw Christ nearly two thousand years before his advent, is it extraordinary that David should do so one thousand years nearer to such event?" And then there is a reference to De Burgh, who, with Bishop Wordsworth and the like, seem to occupy as high a pinnacle of exposition in the writer's esteem as Ewald himself.

While we cannot assign a high place to the work before us either as to critical ability, correct reasoning, or sound results, it has many evidences of extensive reading and careful thought, of veneration for Scripture as "the word of God," and familiarity with its contents. That the author has a bias is perceptible enough. He dislikes Rationalists—those Philistines who cast off tradition too readily. Some light is thrown on the structure of the Psalms for the benefit of the English reader, and the Prayer-Book version is improved. But their interpretation is not advanced; the first essay retards it. Whatever slight this writer may cast upon internal evidence, its guidance cannot be safely neglected, for it leads to *probable* results respecting the time of composition, the ideal character of the feelings expressed, the kingly condition of the nation, its exile or post-exile state when the Psalmist wrote. But it must be fairly interpreted, not in the way which our author follows with regard to Psalm li. 18, with the sanction of Delitzsch, in order that the poem, taken out of its true post-Davidic times, may be forced to agree with the inscription at the beginning.

#### NOVELS OF THE WEEK.

*The Widow Unmasked; or, the Firebrand in the Family.* By Flora F. Wylde. 3 vols. (Samuel Tinsley.)

*The Story of a Soul.* By Mrs. Augustus Craven, Author of *Fleurange*, &c. Translated from the French by Emily Bowles. 2 vols. (Smith, Elder & Co.)

PERSONS may sometimes be seen in back streets scratching amongst the heaps of rubbish by the road-side, in the hope of finding something worth keeping. We have been engaged in a similar labour in turning over the leaves of 'The Widow Unmasked,' and can only regret that in this case there is no one to do the work of the dustman. It is scarcely necessary to point out particular faults in order to warn off possible readers; nor is it our business to tell Miss Wylde what are her grossest mistakes in grammar, choice of words, description of character, and construction of plot. It may, however, be just worth saying that in the first volume between fifty and sixty characters are introduced, and that the widow who is to be unmasked does not appear till the second volume. Moreover, she does nothing to deserve the name of a firebrand beyond writing two or three anonymous letters, containing statements which it is true the receivers believe without question, but which do no harm, and cause very little uneasiness to anybody, still less to any particular family. Of course, every lady and gentleman in the book has a *distingué* appearance, and makes a *séjour* in a handsome house, furnished with aristocratic magnificence. And we are not surprised to find the son of a Duke called a peer of the realm; but it is unusual for even the writer of a three-volume novel to suppose that the

editor of the *Times*, on receiving an anonymous letter and a certain number of postage-stamps, will credulously insert in his next impression the announcement of a marriage which has never taken place. It is also misleading to tell her readers that after committing manslaughter one may elude justice by going to Brussels; and it is almost impossible to believe that the following is intended to be an imaginary extract from the *Times*, except on the supposition that Miss Wylde has malicious feelings against the editor:—

" . . . The beauty of the young marchioness, the affability of her manners, and the costliness of her trousseau, are exciting a sensation amongst the fair members of the aristocratic circle in which her Ladyship's position entitles her to move."

But perhaps the most ludicrous sentence in the book (we confess we have not searched with much care) is this:—

" The tea was laid out, the neat little equipage with its shining blue-and-gold-edged china, looking most tempting."

We refrain from pronouncing 'The Widow Unmasked' to be the silliest novel that could possibly be written, because its author may write another. The time is past when we might have wondered that such nonsense should find a publisher, and, therefore, presumably readers, and we have now almost ceased even to hope that that time may recur. But as the vilest things are said to serve some purpose in the order of Nature, so this book may be useful in indicating the depths of human ignorance and vulgarity. The person who has written three volumes of printed matter must, we suppose, have received some sort of education, but her sentiments and her style it would be insulting to attribute to a barmaid.

Two kinds of novels have the unenviable privilege of exciting more than ordinary disgust; those that are intentionally coarse, and those that are blankly moral, but ineffectually dull, like novels of the class to which, we regret to say, Miss Emily Bowles's fiction belongs. Miss Bowles extols the advantages of Roman Catholicism under a profane form. She might possibly write good tracts; but her novels are, to speak charitably, very bad indeed. In the present case, we feel rather puzzled as to who is responsible for the authorship. Miss Bowles "adapts" and "translates"; but her originals are so obscure, that one may with justice, and, we hope, without offence, attribute to her the paternity of the works that benefit by her patronage. We blush to admit that we have no knowledge of the original of the present novel. As far as we can ascertain, the scene of 'The Story of a Soul' is laid partly in Italy, and the characters are mostly Italian, though there is no reason why Blackheath and Englishmen should not answer just as well. The "Soul" relates its story in an autobiographical manner, and the personages, doubtless because they are Italians, express themselves in English that is not precisely idiomatic. Strenuous efforts to ascertain anything beyond these somewhat insufficient details have been unavailing.

#### OUR LIBRARY TABLE.

We have often had occasion to remark upon the curious phenomenon that an Eastern tourist appears to be impelled by some resistless power to print his experiences, and that his *cacoothes*

*scribendi* usually develops in an inverse ratio to his literary ability. *Oriental Zigzag*, by Mr. Charles Hamilton, is a notable illustration of this. The author appears to have followed a somewhat erratic course of travel in Egypt and the Holy Land, and his experiences are given to the public in a form which, if not artistic, is at least fresh and original. A manly, misguided, quixotic, Christian gentleman, our traveller seems to have run into many unnecessary scrapes, and once, in Egypt, to have been thrashed within an inch of his life, and narrowly escaped lynching, by some Moslem peasantry, for having accidentally peppered a little girl with small shot. The final cause of the book is, apparently, the hope of rousing the English nation to run an indefinite muck at the Egyptian officials generally, in revenge for this insult on the British name. Mr. Hamilton is particularly severe upon all the missionaries and missionary establishments with which he came in contact, and, from the manner in which he speaks of them, one would be inclined to suspect him of "advanced" opinions, but for the fact that he was himself, as he is careful to state, engaged in distributing tracts to Fellahin, Bedawin, and other people, who could not, by any possibility, read them. He assures us more than once that he is intimately acquainted with the Bedawi Arabs, their character and mode of life. In this belief he is probably sincere, but as he does not give a single Arabic word or name correctly, and, obviously, never by any chance, when among these people, understood what was going on around him, we cannot help thinking that his belief is ill-founded. In justification of this estimate of the author's knowledge of Arabic character, we would refer the reader to pp. 87-8, where he acknowledges that the Arabs at Hesbon, in Moab, compelled him to dance a "breakdown" and sing "The Perfect Cure." Any one who has conversed for five minutes with a Bedawin will know that, however well a person behaving in this manner amongst Arabs might understand them, they would certainly come to no other conclusion respecting him than that he was a raving lunatic, that the story of his exhibition would precede him wherever else he went, and that all hope of establishing any understanding with them would at once be utterly at an end. The book contains some pretty and well-drawn sketches. It is certainly amusing, but the reader is warned that he will get but a distorted image of the East if he views it through the spectacles of the author of 'Oriental Zigzag.' Messrs. Chapman & Hall are the publishers.

UNDER the title of *An Introduction to the Study of Logic and Metaphysics*, Mr. T. S. Barrett has published some fragmentary remarks 'On the Conditions of Human Knowledge,' 'Necessary Truths,' &c. We cannot say we are favourably impressed by them; but we should have been better able to form a judgment, had Mr. Barrett taken the pains to give to his views a coherent shape. His publishers are Mearns, Provost & Co.

MR. KINGTON OLIPHANT has published through Messrs. Macmillan, some essays which have slight connexion with one another,—a sketch of the Duc de Luynes, another of M. Huillard-Breholles, a couple of articles on English History, and a life of Fra Salimbene. He has given to this mixture of incongruous materials the title of *The Duke and the Scholar*.

IF we may judge by the first Part, *Cassell's Library of English Literature*, edited by Prof. H. Morley, will be superior to any work of the kind which has been put before the general public. The style of the Introduction is somewhat pompous and clumsy; but the pieces selected are interesting, and the notes are full of useful information. We trust this serial may prove a success.

MESSRS. WARD, LOCK & TYLER send us the *Year-Book of Facts*, for 1875, the first volume of the serial that has not been edited by Mr. Timbs. First begun in 1839, this annual forms a signal testimony to the industry and perseverance of its projector, and we hope that under its new

editor, Mr. Vincent, it may maintain its place as a popular book of reference.

## LIST OF NEW BOOKS.

## Theology.

- Allen's (Rev. R.) *Abraham, His Life, Times, &c.*, 10/6 cl.  
Ash's (J.) *Divine Origin of Christianity*, cr. 8vo. 4/ cl.  
Baines's (J.) *Sermons*, 12mo. 5/ cl.  
Brown's (J. B.) *Doctrine of Annihilation in the Light of the Gospel of Love*, cr. 8vo. 2/6 cl.  
Champneys's (W. W.) *Story of the Tentmaker*, imp. 8vo. 3/6 cl.  
Chase's (Rev. J. C.) *Last Days*, cr. 8vo. 2/6 cl.  
Cooper's (T.) *Verity of Christ's Resurrection*, 12mo. 2/6 cl.  
Dale's (Rev. R. W.) *The Atonement*, 8vo. 12/ cl.  
Ederleheim's (Dr.) *World Before the Flood*, cr. 8vo. 2/6 cl.  
Goodwin's (H.) *Plain Sermons on Ordination*, cr. 8vo. 6/ cl.  
Gorman's (T. M.) *Christian Psychology*, cr. 8vo. 10/6 cl.  
Gould's (Rev. S. B.) *Some Modern Difficulties*, 2nd ed. 4/ cl.  
Hall's (E. V.) *The Waiting Saviour*, 12mo. 3/6 cl.  
Hall's (J.) *God's Word Through Preaching*, 4th series, 3/6 cl.  
Hancock's (T.) *Christ and the People*, cr. 8vo. 10/6 cl.  
Hastie's (Mrs. G.) *Mothers of Scripture*, 2nd series, 2/6 cl.  
Manchester Diocesan Directory, 1875, cr. 8vo. 1/ swd.  
Menzies's (Rev. P. S.) *Sermons*, cr. 8vo. 7/6 cl.  
Newman's (H. L.) *Life Concentrated to Christ*, 12mo. 1/6 cl.  
Milman's (R.) *The Loss of the Atonement*, 12mo. 3/6 cl.  
Plain and Pleasant Words, Readings on Job and Jeremiah, 2/6  
Problems of Faith, with Preface, by Rev. J. O. Dykes, 3/6 cl.  
Sadler's (Rev. M. F.) *The One Offering*, 12mo. 2/6 cl. 1p.  
Sherman's (Rev. M. A.) *History of Protestant Mission in India*, 8vo. 16/ cl.  
Talmage's (T. de W.) *Sports that Kill*, 12mo. 1/ cl.  
Talmage's (T. de W.) *Old Well Dug Out*, cr. 8vo. 3/6 cl.  
Voice of the Bird, by Author of "Dove on the Cross," 1/ cl.

## Poetry and the Drama.

- After, a Poem, by G., cr. 8vo. 3/6 cl.  
Ballidon's (H. B.) *Rosamund, a Tragic Drama*, 8vo. 5/ cl.  
Hally's (Rev. S.) *Elid, and other Poems*, cr. 8vo. 3/6 cl.  
Hazlitt's (W. C.) *Select Collection of Old English Plays*, 4th edit. Vol. 12, cr. 8vo. 10/6 cl.  
Raymond's (Rev. O.) *Paradise, and other Poems*, roy. 16mo. 7/6  
Rhodes's (J.) *Timoleon, a Dramatic Poem*, cr. 8vo. 5/ cl.  
Tennyson's (A.) *Poetical Works*, Author's Edit. Vol. 1, 6/ cl.

## History.

- Ancient History from the Monuments:—Assyria, by G. Smith; Egypt, by S. Birch; Persia, by W. S. W. Vaux, 2/ each, cl.  
Blunt's (Rev. I. J.) *Sketch of the Reformation*, 29th edit. 3/6  
Freeman's (E. A.) *Norman Conquest*, Vol. 3, new edit. 8vo. 2/1  
Guthrie's (T.) *Autobiography*, Vol. 2, cr. 8vo. 10/6  
Lonsdale's (H.) *Worthies of Cumberland*, Vol. 6, cr. 8vo. 7/6 cl.

## Philology.

- Lightfoot's (J. B.) *St. Paul's Epistles to the Colossians and to Philemon*, 8vo. 12/ cl.

## Science.

- Bancroft's (H. H.) *Native Races of the Pacific States of North America*, Vol. 2, 8vo. 25/ cl.  
Bastian's (H. C.) *On Paralysis from Brain Disease*, cr. 8vo. 10/6  
Gray's (H.) *Anatomy*, 7th edit., edited by T. Holmes, 28/ cl.  
Merchant's (G.) *Examples in Arithmetic, Complete*, 12mo. 1/6  
Moon's (W.) *Consequences, &c.*, of Blindness, cr. 8vo. 1/ cl.  
Large Game and Natural History of South and South-East Africa, from Journals of Hon. W. H. Drummond, 8vo. 2/1  
Ure's *Dictionary of Arts, Manufactures, and Mines*, by Hunt and Rudler, 7th edit., 3 vols. 8vo. 105/ cl.  
Young Botanist, 16mo. 2/ cl.

## General Literature.

- Bagwell's (R.) *Plea for National Education*, 8vo. 1/ swd.  
Collins's (W.) *Miss or Mrs?* illust., cr. 8vo. 6/ cl.  
Collins's (W.) *The New Magician*, new edit., illust., cr. 8vo. 6/ cl.  
Doggett's (P. H.) *Stories of Village Life*, 12mo. 2/ cl.  
Evans's (S.) *In the Studio*, 12mo. 6/ cl.  
Evans's (M. G.) *Janet Doncaster*, cr. 8vo. 7/6 cl.  
Incumbent (The) *of Axhill*, 12mo. 3/6 cl.  
Lady's Knitting-Book, by E. M. C., 3rd series, 16mo. 1/ swd.; complete, 1 vol. 3/6 cl.  
Lyton's (Lord) *Parisians, Knebworth*, Edit., 2 vols. cr. 8vo. 7/ cl.  
Mabel's *Faith*, 18mo. 1/ cl.  
Mill's (J. S.) *Dissertations and Discussions*, Vol. 4, 8vo. 10/6 cl.  
Month (The), Vol. 4, 8vo. 9/6 cl.  
Morris's (W.) *Letter Sent Home*, cr. 8vo. 3/6 cl.  
Neville's (F.) *The Stage*, 8vo. 5/ cl.  
Preston's (Mrs.) *Door Without a Knocker*, roy. 16mo. 3/ cl.  
Royal Blue Book, April, 1875, 12mo. 5/ cl.  
Spender's (Mr. J. K.) *Jocelyn's Mistake*, 3 vols. cr. 8vo. 31/6 cl.  
Tarbuck's (E. L.) *Handbook of House Property*, 12mo. 5/ cl.  
Thompson's (A. C.) *Preludes*, cr. 8vo. 7/6 cl.  
Thompson's (M.) *Robert Forster*, cr. 8vo. 7/6 cl.  
Thornton's (W. T.) *Indian Public Works, &c.*, cr. 8vo. 8/6 cl.  
Villa Gardner Annual, 1875, royal 8vo. 1/ swd.  
Walker's (T.) *The Original*, 6th edit. by W. A. Guy, 12/6 cl.  
Webster's Royal Red Book, May, 1875, cr. 8vo. 5/ cl.  
Wellbrecht's (Mrs.) *Women of India*, cr. 8vo. 3/ cl.  
Wood's (Mrs.) *Bessy Wells*, 12mo. 1/ cl.  
World (The) *In Which I Live*, by E. S. A., 4th ed. cr. 8vo. 7/6 cl.

## THE INTERIOR OF NEW GUINEA.

32, St. George's Square, S.W., 9th May, 1875.

CAPT. LAWSON appeals for confirmation (p. 622) to his statement that, in direct contradiction to old travellers, he had found gold in New Guinea, and to the New Guinea deputation. I attended that deputation to represent the New Guinea Committee of 1867, and to support it by showing that the gold discoveries and the desire of settling in the island were not new matters of to-day. The Committee in question, to which the late Bishop of Winchester and other gentlemen belonged, was formed in consequence of the communications of Dr. Campbell, of Sydney, who had been in the

island, and attested to the gold and to the cannibalism. At that period others in Sydney besides Dr. Campbell knew of the gold.

HYDE CLARKE.

If it were not for the correspondence which has appeared in your columns as to "Wanderings in New Guinea," I confess that I should have been afraid, in seriously criticizing that work, of being considered as a dull follower of the country clergyman who, after reading "Gulliver's Travels," declared that there were one or two things in them which he really could not quite believe; but, as the author wished to have his work taken as a narrative of facts, and as, by a large portion of the public, it may actually be accepted as such, there are a few points upon which explanation appears to be required.

Upon most of the curiosities of which the book is full I am not competent to express an opinion; but part of Capt. Lawson's narrative is exceedingly interesting to me as having some knowledge of the mountains. He has not only discovered the highest mountain in the world, 32,783 feet high, but has, in a mere morning's walk, attained upon it an altitude as great as that at which the rarity of the atmosphere recently asphyxiated two unfortunate Frenchmen in the Zenith balloon, and, as far as my information goes, at least 4,500 feet in excess of any elevation hitherto reached by the officers employed on the survey of the Himalayas, or of anything claimed by the famous brothers Schlagintweit.

As far as I can gather from Capt. Lawson's book, he says that he started at a little after 4 A.M. from a height of 1,882 feet, accompanied by a Papuan servant named Aboo, who was, doubtless, as experienced a mountaineer as his employer. At 9 A.M., after making their way through "scrubby undergrowth," which impeded their progress, the hardy pair reached a height of 14,000 feet, by "dangerously slippery" climbing over rocks covered by slimy moss. Then, like all early explorers, they went up the "almost perpendicular" face of a precipice. After some "ugly falls," they found themselves, at 11 A.M., oppressed by overwhelming drowsiness. In "defiance of all drawbacks," however, they struggled on manfully for another two hours, though Capt. Lawson must have been seriously delayed by the constant necessity of keeping Aboo awake, and of "crawling over snow of unsearchable depth." At last, with the thermometer at 22° below freezing point, with Aboo suffering from a headache, with bloodshot eyes, cracked hands and faces, and gasping for breath, they decided at one o'clock to retreat, having succeeded in attaining the height of 25,314 feet above the sea, or 23,432 feet above their starting point. They pushed rapidly downwards, and reached their camp at half-past seven in the evening.

Now this exploit so far exceeds anything previously accomplished that, before a party of the English Alpine Club is organized to complete the work which this adventurous pioneer has commenced, I should like to make one or two inquiries on the subject, which I am sure Capt. Lawson, with the courtesy which has characterized his previous communications, will only be too ready to answer.

1. What is the scale of the map appended to the book, and upon what data is it compiled?

2. What method was adopted for ascertaining the various heights given in the book (particularly the one which is emphasized by being written in full, namely, 25,314)? also, what were the scientific instruments employed?

3. What was the general inclination of the face of Mount Hercules by which the ascent was made?

4. What were the special means used which enabled the travellers to climb at a speed hitherto not only unparalleled, but quite unapproached?

This last is a very important question to the Alpine brotherhood, who have, with characteristic modesty, generally recorded their noteworthy performances. After much search in Alpine journals and elsewhere, I find that, in a high ascent, from 1,000 to 1,500 feet per hour, for

several consecutive hours, is the maximum rate of progression.

The most celebrated and quickest ascent of Mont Blanc direct from Chamouni—a height of 12,336 feet—occupied eight hours, excluding halts; that of the Dom, from Randa in the Zermatt Valley, a height of 10,195 feet, about seven hours. I select these two expeditions, as the starting points are immediately at the foot of their respective mountains, agreeing in this particular with the position of Capt. Lawson's camp and Mount Hercules, and the ascents were made over well-known and comparatively easy ground, under exceptionally favourable circumstances, by probably the most active of living mountaineers. Capt. Lawson and his native follower climbed at the rate of nearly 3,000 feet per hour (allowing one hour for all his stoppages) over an unknown mountain, first through undergrowth and afterwards up difficult rocks and steep slopes of frozen snow, and this without any of the ordinary mountaineering appliances. Is this possible?

I am perfectly sure that every one who has travelled in the Alps, the Andes, the Caucasus, or the Himalayas would say, "No!"

F. T. PRATT BARLOW.

## SALES.

THE sale of Mr. Lewis Pocock's "Johnsoniana" was concluded by Messrs. Sotheby, Wilkinson & Hodge on Wednesday, producing in the aggregate 1,538/- 5s. The following, from among the autograph letters, may be deemed worthy of note: Lord Byron to Leigh Hunt, sending him "a scrawl in rhyme," 17/-—Kitty Clive to David Garrick, a letter full of sallies of wit and playful humour, 30/-—Another from the same to the same, very characteristic, 13/- 13s.—David Garrick to Madame Riccioboni, an able letter, glowing with affection, 15/- 15s.—Dr. Johnson's memorable letter to James Macpherson, in his most severe and nervous manner, 50/-—Another from the same to Sir Joshua Reynolds, 12/- 15s.—Original plan, in manuscript, of Johnson's Dictionary, 28/-—Dr. Johnson's short scheme for compiling a new Dictionary, entirely in his autograph, 57/-—Dr. Johnson's Essay on Corn, in his autograph, 22/-—The Bible used by Dr. Johnson, with memorandum in his handwriting, 13/-—A Note-book, in which Boswell jotted down from day to day the sayings and doings of Dr. Johnson, with an account of the manner in which he compiled his Dictionary, 47/-—Account, in manuscript, of the Shakspearian Forgery by Ireland, with curious illustrations, 70/-—A folio tract, in manuscript, called the *Virtuosi*, from Horace Walpole's collection, 18/-—The printed letter of Dr. Johnson to the Earl of Chesterfield, 13/- 13s.

From the engravings: Portrait of S. Cibber, actress, 7/- 12s. 6d.—Catherine Clive in the character of the fine lady in *Lethe*, 10/-—Mrs. Gwatkin, after Reynolds, by Smith, 13/-—Charles Ratcliffe, adherent of the Pretender, 9/- 5s.—Jonathan Swift, by Fournier, 6/- 15s.—Margaret Woffington, actress, by M' Ardell, 5/- 5s.—Interior of the Breakfast-room at Streatham, with portraits of Johnson, Mr. and Mrs. Thrale, 16/- 16s.—Promenade at Carlisle House, by J. R. Smith, with portraits of well-known celebrities, including Dr. Johnson, 37/- 10s.

The same auctioneers have also sold the library and collection of prints of the late Right Hon. Lord Romilly, Master of the Rolls. From the books we select Amadis de Gaule, livre I.-XXI. 1557-88, 24/-—Les Lettres de Saint Augustin, traduites par Du Bois, 171/-—Britannicarum Rerum Medii Aevi Scriptores, 32/-—Calendar of State Papers, 63 vols., 21/-—English Historical Society's Publications, from 1838 to 1850, 12/- 5s.—Moniteur Universel, 1789 to 1823, 13/- 5s.—W. Fraser's Colquhoun Chiefs and their Country, 15/- 10s.—W. Fraser's Red Book of Grandtully, with the author's autograph, 18/-—Les Métamorphoses d'Ovide, gravées sur les Desseins des Meilleurs Peintres Français, 19/-—Parliamentary History of England, with the Parliamentary Debates,

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48l. 10s.—State Trials, with notes by T. B. Howell, 24l.—The Works of Ostade, 12l.—Works of G. H. Schmidt, 63l.—Le Musée Français, 4 vols., Galignani's edition, 23l.—Callot's Works, 50l.—The Works of Hogarth, 39l. 10s.—The Works of Sir Robert Strange, 49l.—Recueil d'Estampes Diverses, Sujets et Paysages, d'après les Meilleurs Maîtres, par François Basan, 1779, 77l. The sale realized 1,710l. 4s. 6d.

## THE SUPPRESSION OF VICE.

23, Lincoln's Inn Fields, May 11, 1875.

UNDER the above heading, in page 622 of your last issue, is a paragraph bearing the signature "Thomas Purnell." The subject is one of literary importance, otherwise it would not have found a place in your periodical. It refers to some proceedings alleged to have been taken by me, as "personifying the Society for the Suppression of Vice," for suppressing the book entitled "Rabelais." It is to be regretted that this gentleman had not, as he might have done, satisfied himself on the facts of the case. It is not true that in my walks abroad I have lighted on a translation of Rabelais, and suggested to the publishers of the work its immediate withdrawal at the risk of my displeasure and the consequences.

I will not discuss with Mr. Purnell the propriety or otherwise of publishing an English translation, which is rendered attractive by most profuse illustrations by Doré, of the original, which is scarcely understood even by accomplished French scholars by reason of its antiquated phraseology. The result of such a discussion might be, as in the case of a late three-volume romance which was stated to be unfit for publication, a run immediately made on the publishers.

In my capacity as Solicitor and Secretary to the Society for the Suppression of Vice, I have received from all classes of persons numerous letters bitterly complaining that such a familiar translation, so profusely illustrated, and got up as a drawing-room book, containing such filthy matter should be allowed to be sold at railway stalls, and that proceedings should be taken to suppress the scandal. The book enters into details of a low, degrading, filthy, and disgusting character, without the merit even of wit. The work, as an undoubtedly meritorious literary production, characteristic of the age, would be more attractive had these filthy passages been suppressed. It was my duty to forward these complaints to the publishers referred to, who refused, however, to withdraw the book from circulation. The same representations were made by me to the publishers of the prior and unillustrated edition, who, to their credit, at once admitted the disgusting character of the work and withdrew it from circulation. Here my interference wholly ceased. No threats of proceedings were made to either of the parties either by the Society or by myself, and no action has been taken.

This subject being one purely of a literary nature, on which every one has a right to hold and express his private opinions, I can afford to overlook the personalities gratuitously indulged in by Mr. Purnell.

C. H. COLLETTE.

## PROF. EWALD.

In the last number of the *Athenæum* the decease of Prof. Heinrich Ewald, of Göttingen, was briefly noticed. We propose to supplement the intelligence there given. Born of poor parents in Göttingen, he displayed eminent talents as a young student of Georgia Augusta, so that he became a teacher in the Gymnasium at Wolfenbüttel when he was twenty years of age. Favoured by the veteran scholar Eichhorn, he became a member of the philosophical faculty in Göttingen, where he remained till 1837, returning thither from Tübingen in 1848. He never felt himself at home or comfortably settled in Würtemberg, though the king ennobled him. Yet the ten years spent there were not unproductive. He attracted to the University a number of ardent and grateful disciples. The last twenty-seven

years of his life were passed in his native city, chequered since 1866 with political views and proceedings. As a member of the German Parliament he was hardly in his proper element. It is difficult to metamorphose the recluse student into the politician.

His first work, written when he was a student, 'Die Composition der Genesis' (1823), shows much ability; but the author changed his opinions on the subject in after years. In 1827 appeared his Critical Grammar of the Hebrew Language, which at once attracted the attention of scholars, and placed the author in the rank of original thinkers. This was afterwards merged in the 'Ausführliches Lehrbuch der Hebräischen Sprache des alten Bundes,' and passed through successive editions, always increasing in bulk, till it extended to 959 vols. pages in the last issue (achte Ausgabe), 1870. In Hebrew grammar the Lehrbuch is an epoch-making work, which can never be entirely superseded. Ewald has shown that the Hebrew admits of philosophical investigation, and that its peculiarities may be reduced to principles founded in the nature of the human mind or in the genius of the language to which it gives birth. The grammatical system he has unfolded inaugurated a new era in Semitic philology.

Pre-eminent among his works, is the 'Geschichte des Volkes Israel,' in seven volumes (1864—1868, third edition), with 'Die Alterthümer des Volkes Israel' (1866), as an appendix volume. Upon this immense work he laboured more than thirty years; the first volume having appeared in 1843. Here the talents, learning, sagacity, and ingenuity of the writer are seen to great advantage. Analytic and synthetic ability are equally conspicuous in it. Hypothesis succeeds hypothesis; and a creative imagination vivifies the history of the Israelites. Besides this remarkable historic work, the author published commentaries on the poetical books of the Old Testament, 'Die Dichter des alten Bundes,' containing the Psalms, Job, Proverbs, Ecclesiastes, the Song of Solomon, Lamentations. One volume of this series, or rather what is called the first half of the first part, is occupied with a general dissertation on Hebrew poetry and the Psalms. The commentary on the Psalms is the best portion, and reached a third edition in 1866. The exposition of Job is the least satisfactory, the author having adopted the idea that the doctrine of immortality was a central one in the poet's mind. The 'Die Propheten des alten Bundes,' second edition, in three volumes, 1867, contains a translation and interpretation of all the prophets, in chronological order. Perhaps this is the best of his exegetical books, because he thoroughly sympathized with the Hebrew prophets in their struggles for freedom and denunciations of error.

Nor did Ewald confine himself to the Old Testament. He has gone over the whole of the Christian writings, explaining them in his usual independent method. Even in 1828 he published the 'Commentarius in Apocalypsin Johannis,' which had a most important influence in bringing about a right interpretation of the Apocalypse. His 'Die Sendschreiben des Apostels Paulus' (1857) contains the epistles to the Thessalonians, Galatians, Corinthians, Romans, Philippians, Philemon, Colossians; his 'Die Johanneischen Schriften,' in two volumes (1861, 1862); his 'Sieben Sendschreiben des neuen Bundes' (1870); and his 'Die drei ersten Evangelien und die Apostelgeschichte,' second edition (1871, 1872), complete the New Testament books. Here he is much less successful than in the investigation of the Old Testament. Yet his sagacity led him to see that the second epistle to the Thessalonians preceded the first; and that the epistle to the Ephesians, together with those to Timothy and Titus, proceeded from disciples of St. Paul. In the department of the Gospels, which he had studied very closely, he often misses the right track. He acted too much under the impression that the statements of Strauss, Baur, and the Tübingen school must be utterly disregarded, or consulted only to be contradicted.

Besides his contributions to the knowledge of the Scriptures in their original tongues, he ventured into many of the Oriental languages, Arabic, Aramaean, Ethiopic, Phenician, Persian, and Sanskrit. His books connected with the Arabic and Sanskrit were written in his younger days. In 1849 he began a series entitled 'Jahrbücher der biblischen Wissenschaft' which was continued till 1865, reaching twelve numbers, and written almost all by himself. Here, besides reviews, some of his most remarkable dissertations are to be found. There are also numerous contributions to Oriental and Biblical literature in the 'Abhandlungen zur orient. und biblischen Literatur' (1832), in the 'Abhandlungen of the Göttingen Society of Sciences after 1835, in the 'Zeitschrift für Kunde des Morgenlandes,' and in the 'Gelehrten Anzeigen of Göttingen' from the year 1823. But we have not space for the enumeration of his multifarious treatises. His pen was never idle.

Like Gesenius, his literary career was precocious. The great philologist of Halle published the first volume of his Hebrew Lexicon at the age of twenty-four; and the Critical Grammar of the Hebrew Language was published by Ewald at the same age. The latter had the advantage of Gesenius's 'Lehrgebäude,' with its copious and well-arranged materials, which, though incomplete in the illustration of the grammatical structure of Hebrew, could not have been wholly useless to the ardent mind of Ewald, intent on subjecting the Hebrew to a philosophic mode of treatment.

The character of Ewald was marked by an excessive individuality, by uprightness, fearless courage, and honesty. His spirit was truly noble. It is not surprising that he admired the old Hebrew prophets, for he resembled them in many of their highest qualities. No man had a more intense hatred of what he considered injustice or oppression. He liked the old Puritans and Oliver Cromwell. He admired the free institutions of England; and had a great respect for those of the English with whom he stood on terms of friendship more or less intimate. Though involved in many disputes during his life, he seldom quarrelled with Englishmen, but reviewed their works favourably if he could in the 'Gelehrten Anzeigen.' One of his last reviews, if not the very last, he wrote was one of Davidson's 'Fresh Revision of the English Old Testament,' with which was united Hitzig's 'Commentary on Job,' the remarks on the work of his old pupil appearing after the celebrated Heidelberg Professor had died. And now another great master of Hebrew has passed away—one whose creative genius, immense learning, and indomitable industry have produced abundant fruit. As we look upon the range of his works on our shelves—a library in themselves—and recall to our recollection the time when he last visited London, in 1862; as we remember his sayings and think upon his continuous poring over books early in the morning and all day long; as we read some of his last letters with their sad tones arising from the personal difficulties into which his outspokenness had been the means of bringing him,—the image of the departed stands out distinctly before us. Changed, as he must have been in body, his hair white with age, the heart that beat within that body was the same which bade the writer of this notice an affectionate farewell, and expressed sincere sympathy for him in an evil-speaking time—sympathy merging into permanent friendship.

## THE AUTHOES IN DOWNING STREET.

THE reception by Mr. Disraeli of the literary ladies and gentlemen who waited upon him on Monday last, almost deserves a postscript to the next edition of 'The Amenities of Literature.' Ladies do not often figure along with gentlemen assembled to urge their grievances on the attention of a Prime Minister; but in this matter the authoresses have much at stake, and it was well that they should be represented. Mrs. Henry Wood, who, by a mistake, is stated in some of the reports to have been one of the deputation, was not

present ; but Miss Braddon and Mrs. Lynn Linton were there, and almost every department of literature was represented, although the smallness of the rooms in the old ministerial house had induced Mr. Disraeli to impose a limit on the number.

The spokesmen of the deputation exercised a sound judgment in making no appeal to Mr. Disraeli's sympathies on the ground of his own position as a novelist, nor even on that of his being the son of an author who always exhibited a peculiar interest in all that concerns the personal feelings and characteristics of the literary class. Rightly assuming that a minister can only recommend measures to the attention of Parliament on the broader ground of public policy, the members of the deputation chosen to speak addressed themselves to the defects of the law of which they complain, and to the truth that the public have no interest in denying to literary men that protection in the enjoyment of the fruit of their labours which, as a rule, is extended to all other classes of the community. The Queen herself has been a sufferer by the regulation which permits the introduction into our Colonies of mutilated, piratical reprints of English works ; and, moreover, a less distinguished personage might complain of the hardship of deriving no profit from the admission of 40,000 such copies of 'A Journal of Our Life in the Highlands' into Canada. Mr. Jenkins, the author of 'Ginx's Baby' and 'Lord Bantam,' had also good personal grounds of complaint of this kind, for his writings enjoy great popularity in America, but, as Agent-General of the Dominion of Canada, he confined himself to the kind of dead-lock in which the Canadian Copyright Bill recently passed is involved ; the fact being that though that Bill would greatly improve the position of British authors in Canada, and, indeed, could not possibly make it worse, our Government is without the power of even considering it on its merits. This is the second or third Canadian Copyright Bill which has been ignominiously dismissed by the Imperial Government ; and we happen to know that in Canada these slights are resented both by statesmen and publishers, and some unpleasant demonstrations of opinion in that country are imminent in the event of no solution of the difficulty being found. Mr. Tom Taylor's complaint that, although there is a great demand both for plays for the stage and short stories for the magazines in the United States, English authors dare not avail themselves of it, because first production in another country entails, under our law, forfeiture of domestic rights, was illustrated by him in the case of 'Our American Cousin,' which, through first production in New York, has yielded him nothing in England, notwithstanding Mr. Sothern's five thousand or more appearances in the ever-popular part of Lord Dundreary. Mr. Moy Thomas gave force to his observations on the injury and annoyance inflicted upon novelists under the system of unauthorized adaptations to the stage, by pointing, in the course of his address, to Mr. Charles Dickens, who, though he did not speak on the occasion, was present as the inheritor of his illustrious father's complaints of the injury done to his reputation, and the loss inflicted upon him by illiterate playwrights, who,

With forced fingers rude,  
Shattered his leaves before the mellowing year,

—bringing out, in their hot haste to be first in the dishonourable race, miserable dramatic versions of his stories long before they had reached their conclusion in their original serial form ; and it was pointed out by Mr. Thomas that both in the United States and in France this kind of injustice is not permitted, and that no practical difficulty has been found in carrying out the law in that respect. Mr. Sala spoke of the hardship that copyright in newspaper contributions, owing to the omission of all mention of newspapers in the Copyright Acts, should be involved in a certain amount of doubt in these days, when it is becoming more and more the practice to publish substantial literary works in publications which come under the denomination of newspapers. Mr.

Charles Reade, though it has not pleased the gods to make him an orator, had also much to say on the subject of the vexatious, burdensome, and useless conditions with which international copyright is clogged—occasionally, as he might have shown from his own experience, involving those who put faith in the somewhat shadowy advantages of the Act in infinite loss of time and money in our Courts of Law. The memorial which the Honorary Secretary presented went more in detail into these matters, and we are glad to find that in this document the action of the Government in putting an end, by their recent short Bill, to the shabby proviso by which our playwrights were permitted to plunder French dramatists under pretence of producing only a "fair imitation," was gracefully acknowledged. It was, perhaps, an "unfair imitation" of the late Lord Palmerston's style of banter, on the part of Mr. Disraeli, to raise a laugh at the expense of Mr. Jenkins in the House of Commons that same evening for putting his question so very soon after the reception of the deputation. Mr. Jenkins's object was only the appointment of a Committee, and Mr. Disraeli was aware that the reception of the authors had, by his own request, been postponed to the very day which had long been appointed for Mr. Jenkins's inquiry.

Nothing, however, could be more encouraging than the answer to the deputation. When a movement exhibits signs of power, a Minister is, as a rule, only too glad to place the question on the convenient shelf of a Select Committee ; but Mr. Disraeli even exhibited a tendency to exceed the request of the deputation ; and, while speaking of "the burdens, annoyances, and vexations that now exist," hinted that the question was, in his opinion, ripe for legislation without further investigation. Fair promises, it is true, do not always bear fruit, and the new Association will, therefore, do well not to fall away from its youthful vigour ; but there are many grounds for expecting that their efforts to bring about the reforms indicated in the Association's comprehensive Report on Copyright and Stage-Right will before long result in changes in the law, of importance to the interest of literary men and women of all classes. We do not think that the public even suppose that they have any interest in inflicting upon authors exceptional injustice. On the contrary, we believe that a measure such as the Association advocates would commend itself to the good feeling and the sympathies of all who have ever derived profit or entertainment from good books. There is reason even to hope that it would enjoy, in its passage through the legislature, a happy immunity from party strife ; but it is safer to predict that it will add a grace to the history of Mr. Disraeli's administration to have been forward in the work of remedying grievances which, if they had been connected with interests of a grosser and more material kind, would, we suspect, not have been neglected so long.

#### Literary Gossip.

MR. TENNYSON has, at last, sent to the press the drama which he has had so long on hand. It will be published shortly by Messrs. H. S. King & Co. It is entitled 'Queen Mary : a Drama,' and embraces the life of Mary Tudor from her accession to her death, together with the chief scenes in her reign.

A CORRESPONDENT, writing from Paris (May 9), states that all the copies of the first edition of the French translation, published by Messrs. Hachette, of 'Young Brown' ('Le Jeune Brown'), a novel published in London some months ago, have been bought up by order of Prince Bismarck and despatched to Germany.

THE India Museum, now housed in its temporary quarters at South Kensington, is to be opened to the public on the 26th

of this month. Previous to this there will be a Conversazione, and also a preliminary exhibition. It appears that in the new spacious galleries the India Museum is likely to show fully its fair proportions and the intrinsic richness of the collections it contains. Hitherto it has been like "a talent hid under a napkin"; but it is hoped that, when the curiosities are properly exhibited, their peculiar value will be widely appreciated. The India Museum authorities are very zealous, and hope to make quite a surprising display. Tippoo Sahib's emblematic man-eating tiger, Sivajee's murderous steel claw, and the pearl and emerald necklace from Travancore, said to be worth 8,000*l.*, will prove, it is expected, of general interest. It is reported that the India Museum has had lately several important acquisitions, about which much secrecy seems to be observed ; these will, we understand, be first displayed to the public on the 26th.

CANON JACKSON, in the course of his researches among the MS. treasures at Longleat, has lighted upon another remarkable discovery, viz., a well-preserved MS. of Henry De Soliaco, Abbot of Glastonbury in 1189, giving an account of the Abbey, its officers, and establishment, as existing in that year ; mentioning the allowance made to each officer of beer, bread, wax, servants, horses, hay, fodder ; also the lands appropriated to their maintenance, rents of the same, lists of manors, and many other curious particulars. This MS., hitherto unknown, was found by Mr. Jackson in an old box of deeds belonging to the Marquis of Bath, which had lain for many years in the office of his Lordship's solicitor in London.

IT is proposed to calendar and publish the records of the Scotch Privy Council from the beginning of Queen Mary's reign down to the union. These records have hitherto been practically inaccessible, and it is expected that their publication will throw much new light on some of the most interesting periods of Scotch history.

A MEMOIR of General Burgoyne, from the pen of Mr. Barrington de Fonblanque, nephew of the late Albany Fonblanque, will shortly appear. It will contain many unpublished letters of the most eminent English and American statesmen of the time.

'A DOG AND HIS SHADOW' is the title of a new novel by R. E. Francillon, author of 'Olympia,' &c., the opening chapters of which will appear in the July number of the *Gentleman's Magazine*. Mr. Charles Gibbon has a new novel nearly ready.

THERE are two "Leydens" in the field. Three weeks ago we announced a new edition by a Kelso firm, and we are now told that the Edinburgh Borderers' Union has also resolved to issue a Centenary Edition of Leyden's poems, in view of the Centenary Celebration in September next. It will contain a new memoir, and a portrait of the poet lithographed from the original pencil sketch taken by Capt. Elliot, afterwards Admiral Elliot, and Member of Parliament for Roxburghshire.

THE death is announced, at Edinburgh, of Dr. Thomas M'Crie, Emeritus Professor of Church History to the English Presbyterian Synod. Dr. M'Crie was the son of the well-known biographer of Knox and Melville, and, besides editing his father's complete works and writing his biography, he published 'Sketches

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of Scottish Church History,' 'Annals of English Presbytery,' 'A Life of Sir Andrew Agnew,' a translation of Pascal's 'Provincial Letters,' also several volumes of theology. He for several years edited the *British and Foreign Evangelical Review*. He retired several years ago from his chair, and died at the age of seventy-nine.

In the course of a few days there will be published some further portions of the journals of Charles Mayne Young, and of those of his editor, the late Rev. Julian Young, containing many anecdotes of his contemporaries.

In the Royal Library at Berlin a collection has been formed of books, newspapers, paintings, sketches, and sculptures relating to the Franco-Prussian war. It is amusing to learn that a place has been found among the volumes included in the collection for 'The Battle of Dorking.'

To his remarkable discoveries of Buddhist remains at Bharhut, General Cunningham has now added the discovery of the site of Kapilavastu, the scene of the early life of Gautama Buddha. The ruins of three separate stupas have been made out, and among them has been found an inscription on brick supposed to be older than the time of Asoka.

MR. P. R. DRUMMOND, of Perth, is presently engaged on a Life of Robert Nicoll, the poet, which is to be published along with a complete edition of his poetical works. Mr. Drummond was the poet's intimate friend during the period of his short life, when the poems and lyrics were being composed. He is custodian of a number of the poet's letters, addressed to himself, and is, we understand, in correspondence with Mrs. Nicoll, the poet's mother, who is now in New Zealand, and who holds on to her son's letters and manuscripts with the tenacity of life.

A FEW months ago we announced the appointment of Dr. Paul Goldschmidt to report on the rock inscriptions of Ceylon. We are glad to hear that Dr. Goldschmidt is making rapid progress with his work, and has examined nearly all the Anurâdhapura and Mahintale inscriptions. A new inscription, of considerable length, has been found at Anurâdhapura.

A GENTLEMAN, well known in Indian literary circles, has just returned to London on furlough from Madras. We refer to the Rev. Egbert Kennet, who for the last ten years has represented the Christian Knowledge Society in Southern India, and has personally superintended all their numerous vernacular publications. Mr. Kennet is a ripe Dravidian scholar, and his papers, on Indian archeological subjects, which have now and again appeared in the *Indian Antiquary*, have attracted considerable attention in India.

A NEW edition of Stephens's well-known 'Literature of the Cymry' is about to be published, under the editorial care of the Rev. E. Silvan Evans. The work will contain a memoir of the author, by Mr. B. T. Williams, and a selection from his correspondence, which was extensive, as well with foreign scholars as with English men of letters.

UNTIL the beginning of the present year, Belgium had no special publication devoted to bibliography. But now M. H. Monceaux publishes a monthly review, entitled *Bibliographie de la Belgique, Journal Officiel de la*

*Librairie*, giving a list of all the books, musical publications, engravings, lithographs, photographs, and maps issued in Belgium, &c.

## SCIENCE

ADMIRAL SHERARD OSBORN, C.B., F.R.S.

In a few weeks the Arctic Expedition will leave our shores, and it is sad to think that amongst those who will assemble to wish it good-bye a familiar face will be absent from Portsmouth pier. Admiral Sherard Osborn, one of the Arctic navigators of the past, and to whom the present Expedition may almost be said to owe its existence, died on the night of the 6th of May, a fortnight after completing his fifty-third year. His career was a very distinguished one, and in many lands the news of his too early death will be received with sorrow. Sherard Osborn entered the Royal Navy at the age of fifteen, and afterwards served on the East India and China stations until 1843. In 1846 he obtained his Lieutenant's Commission, and in 1849 we find him a volunteer in the expedition which in that year left England in search of the lost ships of Sir John Franklin. His zeal and intrepidity in boat and sledge expeditions, and in the exploration of the dreary Arctic coasts of Melville Bay and the neighbouring regions were recognized by his appointment to the command of the *Pioneer*, which, in 1852, took part in a second and more extended expedition to the same regions, and on the same errand. On the outbreak of the Russian war, he served in the Black Sea, and won his Captain's Commission, a C.B., and the orders of the Legion of Honour and of the Medjidie. In 1857 we find him in China doing good service at the bombardment of the Taku Forts, &c. In 1858, he navigated the Yang-tze-Kiang to Hankow, 600 miles from its mouth. Ill-health now compelled him to return home. In 1861, in command of H.M.S. Donegal, he engaged in the transport of, and landed part of, the English Expeditionary force in Mexico; and, in 1862, was asked by the Emperor of China to fit out and command a squadron for the suppression of piracy in the Chinese seas; but difficulties connected with the method in which this was to be performed compelled him, after reaching China, to throw up his appointment. In 1864, he commanded the Royal Sovereign—a turret ship built on Capt. Cole's principle. Soon after this he retired on half pay, and, ever active, found employment for his leisure as Managing Agent for the Great Indian Peninsula Railway at Bombay. After filling this post for some time, he accepted the position of Chairman of the Atlantic Maintenance Company, which he only resigned on attaining flag rank in 1873. His old interest in Arctic exploration had never abated. During the last seven or eight years his eloquent addresses to the Royal Geographical Society—on the Council of which he sat—urging the resumption of Northern exploration, and his representations as one of the deputation which as often waited on the Government, may be said to have been the prime moving cause of the resolution to fit out the Alert and Discovery for a new expedition. As one of the Arctic Committee he rendered excellent service in the equipment of the Expedition, though latterly the depression he suffered by the sudden death of two near relatives almost entirely incapacitated him from taking that active part which he usually did in anything with which he was connected. The cause of his death is not known, though it is believed that heart disease, accelerated by the domestic grief we have mentioned, was the disease to which he finally succumbed. The late Admiral was not only a distinguished seaman, and an excellent man of business, but was well known in the world of letters; and though his professional services will no doubt be fully described in other quarters, it is chiefly owing to his literary merits that he claims notice in our columns. In addition to being a contributor to the Naval journals, the *Transactions*

of the Royal Geographical and other Societies, he was, especially in the early portion of his career, a diligent contributor to *Blackwood* and other magazines, and wrote several popular works of travel. Among the best known of these are 'Stray Leaves from an Arctic Journal,' 'A Cruise in Japanese Waters,' 'Quedah; or, Stray Leaves from a Journal in Malayan Waters,' and 'The Career, Fate, and last Voyage of Sir John Franklin,' beside furnishing introductions to, or editing, Macleure's 'Discovery of the North-West Passage,' Markham's 'Whaling Cruise in Baffin's Bay,' &c. He was also the author of various political and commercial *brochures*, in which he ventilated his views on the subjects which his many-sided mind was always revolving. A ready, forcible, and even eloquent speaker, he aspired to Parliamentary honours, and, in the last General Election, contested Birkenhead unsuccessfully in the Liberal interest. In a few days, the President of the Royal Geographical Society, where he was so well known, will, no doubt, in his anniversary address, give a full biography of his deceased colleague. For us it is enough to say that he was a man of much geniality, public spirit, and breadth of view, whose loss will be deeply regretted, and presence sadly missed, in the varied circles of men among whom he moved and talked.

## HOFRATH SCHWABE.

SAMUEL HEINRICH SCHWABE was born at Dessau on October 25, 1789. In December, 1827, he discovered the eccentricity of Saturn's ring, with respect to the planet—his suspicion that this was the case from eye-observation being afterwards fully confirmed by Struve from micrometrical measurements. In 1835, he made a series of physical observations of Halley's comet during its appearance in the autumn of that year. But his principal astronomical work was his long course of observations of the solar spots, whence he was led, as is well known, to the remarkable discovery of their periodicity in number and frequency about every ten or eleven years. For this he received the gold medal of the Royal Astronomical Society of London in the year 1857. He died on the 11th of April last, in the eighty-sixth year of his age, having retained his faculties to the last, although he had been for some time compelled to leave off astronomical observing.

## MR. A. G. FINDLAY, F.R.G.S.

THE scientific world has sustained a severe loss by the death of this eminent geographer, whose decease we briefly noticed last week. Mr. Findlay was born in London, January 6th, 1812, and died at Dover, on the 3rd of the present month, in the sixty-fourth year of his age, the event being hastened, after several years of failing health, by the loss of his wife only seven weeks previously. His geographical labours were closely connected with the Royal Geographical Society, of which he became a Fellow in the year 1844, and for the last nineteen years of his life he was, with two short intervals, a Member of its Council and Committees. His father, Mr. Alexander Findlay, was one of the original supporters of the Society on its establishment in 1830.

Mr. Findlay's earlier days were occupied in geographical and hydrographical compilations in the form of maps, atlases, and charts; and one feature worthy of note in the originals of these productions was the extreme delicacy and microscopic beauty of his penmanship. About 1834 he constructed his well-known *Atlases of Ancient and Comparative Geography*. But he did not confine himself to a single department of literature, his talents soon finding scope in supplying the wants of a class whose literature is to the landman a sealed book; and the death of Mr. John Purdy, in 1843, placed him in the position of successor to this branch of nautical research and authorship. One of his first works of sterling worth to the maritime world was the *Directory for the Coasts and Islands of the Pacific Ocean*, comprising 1,400 pages, published in 1851, for which he was highly

complimented in different quarters. This work occupied years of labour and application, and was the foundation and model for all his future productions.

In 1858, at the death of Mr. Laurie, who had previously been the medium of making public Mr. Findlay's works, an opportunity was offered for a further field of enterprise, of which he took advantage (eventually resuscitating a business which boasts of being the oldest of its kind in Europe, except one, the house of Van Keulen, of Amsterdam, which has been established nearly two centuries and a half), and working out patiently and thoroughly the designs which he had formed, and which he lived to accomplish, viz., the completion of his series of Nautical Directories for the whole world, comprising nearly 6,000 pages, which, alone a monument of industry and perseverance, are accepted as standard authorities in every portion of the globe frequented by the Mercantile and Royal Navies. The whole of his works, including the above, and minor, but equally important, sailing directions, amount to the enormous total of upwards of 10,000 pages, now in active use.

As a cartographer, Mr. Findlay showed that practical knowledge of the sailor's requirements which the Hydrographic Department of the Admiralty were not able to surpass, in a series of charts, which are known and appreciated by the whole Mercantile Marine.

Notwithstanding that his own occupations required all his energy and attention, he nevertheless contrived to study numerous branches of science, the results being from time to time communicated to various Societies and to the Annual Meetings of the British Association. Ocean Currents was a subject to which he gave great thought, endeavouring to unravel the system of Nature's laws for the use and advantage of the seaman; and the *Journal* of the Royal Geographical Society is indebted to his fertile brain and ready pen for some valuable contributions to its contents on this as well as other subjects. Although Mr. Findlay's works are principally hydrographical, yet he took part in geographical discussions, and devoted much time to his friend Dr. Livingstone's labours, for whose spirit of determination he had much admiration—indeed, the question of the sources of the river Nile was the last subject of his careful investigation. In Arctic matters he took a deep interest at the time of Sir J. Franklin's catastrophe, sifting the sad question of his route in an able paper, contained in the twenty-sixth volume of the Society's *Journal*; and, as a member of the Arctic Committee, he would, but for his infirmity, have continued his labours in the cause.

Mr. Findlay was, a few years since, elected an Honorary Member of the Società Geografica Italiana. His life devotion to the cause of science was considered worthy of a recognition from the Royal Geographical Society, he having been proposed this present year as a fit candidate for one of the royal awards; but there were formidable competitors in the two commanders of the late Austrian Arctic Expedition, whose claims were thought to be paramount. The Council had sufficient reasons for giving both the awards to the leaders of one Expedition; but the opportunity for honouring in his lifetime an eminent and meritorious geographer has passed away for ever. Most certainly he was worthy to rank on the Society's lists with John Arrowsmith, Petermann, and others.

Mr. Findlay's private life is known to few, but commands among those who are acquainted with it the greatest respect for a noble and most unselfish spirit. We were mistaken in saying last week that Mr. Findlay was married to a daughter of Mr. Laurie: his wife was a Miss Rutley, of Sevenoaks.

#### SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—May 7.—The Rev. J. F. Russell in the chair.—Mr. Waller read 'Some Notes on Masonry lately discovered in Newgate Street, asserted to be Roman.' This was con-

sidered to be mediæval, probably fifteenth century, specimens of the materials being shown in support of the argument, upon which Prof. Donaldson made some comments.—Mr. Carter read a memoir 'On Ripon and its Wakeman,' in illustration of which the Mayor and Corporation of Ripon exhibited the ancient escutcheoned belt and horn of the wakeman of Ripon, an officer of great antiquity, respecting whom Mr. Carter had collected many curious facts and particulars. The "belt" is a broad band of dark-blue velvet, bordered with a short, thick fringe; dependent from it, by two smaller bands of velvet, is the time-honoured horn of the wakeman, now covered with velvet, and ornamented with silver plates and bands. On the belt are many bosses and escutcheons of silver, bearing the arms or devices of those who have filled the office of wakeman, of which the earliest dated is a horse-shoe inscribed "Thomas Fissher, 1515"; but others are doubtless earlier.—Mr. Seddon exhibited fragments of Roman shoes recently found in excavating for foundations on the site of St. Mildred's Church, Poultry. They were rights and lefts; one was for a female, and they showed curious arrangements of nails.—The Earl Brownlow contributed the silver oar of Boston, which had been sold by the Town Council in 1832, upon which Col. Vernon made some observations.—Mr. Woof sent an original charter of Uhtred, Regulus of the Huicci, A.D. 700. This was discovered on the occasion of the meeting of the institute at Worcester in 1862, but was then thought to be a copy of one printed in Kemble's work.—Mr. King sent a rubbing of a Roman mural tablet discovered at Caerleon. The original is injured, but appears to record work done by the second cohort of the "Centuria Liviniana."—Mr. Fortnum exhibited an Ashante finger-ring of gold, the bezel representing the head of a prisoner gagged for the torture.—Mr. Henderson brought a pair of Albanian pistols, mounted with silver gilt filigree work.—The Rev. H. Pigot exhibited nine Roman dishes of pewter, which had been found with one of earthenware in the Fen district near Ely.—Mr. Braby sent a handle of a bronze vase, Roman, lately found near Slinfold, Sussex.

ZOOLOGICAL.—May 4.—E. W. H. Holdsworth, Esq., in the chair.—The Secretary read a Report on the additions to the Menagerie during April, and called particular attention to the following animals:—A Syrian Bulbul (*Pycnonotus xanthopygus*, Hempr et Ehr.), presented by Mr. E. T. Rogers; a collection of small Finches from South America, amongst which were examples of several species of Spermophilidae (*S. cervuleus*, *S. aurantia*, *S. lineola*, and *S. hypoleuca*) not previously exhibited; and an albino of the common Macaque (*Macacus cynomolgus*), or of the Philippine form of the species (*M. philippinensis*), from Samar, Philippines, presented by Mr. J. Ross.—Mr. Slater exhibited and made remarks on a skin of a chick of a Cassowary (*Casuarius picticollis*), received from Dr. G. Bennett, of Sydney, N.S.W. The bird had been obtained alive from the natives in Milne Bay, New Guinea, by Mr. G. Goodman, when in the Basilisk in 1873.—Prof. Newton exhibited and made remarks on a series of tracings of some hitherto unpublished drawings discovered in the Library of Utrecht, representing the Dodo and other extinct birds of Mauritius, and on two specimens of Ross's Arctic Gull, *Rhodostethia Rossi*, one of the rarest of Arctic birds.—Papers and communications were read: by Mr. H. C. Sorby, 'On the Colouring Matter of the Shells of Birds' Eggs as studied by the Spectrum Method,' in which he showed that all their different tints are due to a variable mixture of seven well-marked colouring matters. Hitherto the greater part of these had not been found elsewhere. The principal red colouring-matter was connected with the haemoglobin of blood, and the two blue colouring matters were probably related to bile pigments; but in both cases it was only a chemical and physical relationship, and the individual substances were quite distinct, and it seemed as though they were special secretions. There appeared to be no

simple connexion between the production of these various egg-pigments and the general organization of the birds, unless it were in the case of the Timorous, in the shells of the eggs of many species of which occurs an orange-red substance not met with in any other eggs, unless it were in those of some species of Cassowary,—by Mr. A. H. Garrod, 'On the Hyoid Bone of the Elephant,' as observed in two specimens of the Indian elephant which he had lately dissected, and showed that the position of the bone *in situ* had been mis-stated by former authorities; also 'On the Relationship of two Pigeons, *Ianthoenas leucolaima* and *Erythroenas pulcherrima*', which he lately had an opportunity of examining,—from Mr. G. E. Dobson, 'On the Bats belonging to the Genus *Scotophilus*', in which he gave the description of a new genus and species allied thereto. The specimen in question had been obtained in the Bellary Hills, India, by the Hon. J. Dorner, by whom it had been presented to the British Museum: it was proposed to name it *Scotophilus dorneri*,—from Lieut. W. V. Legge, R.A., giving particulars of the breeding of certain *Glaucomys* and *Natator* on the South-Eastern coast of Ceylon, together with notes on the nestling plumages of the same.

ENTOMOLOGICAL.—May 3.—Sir S. S. Saunders, President, in the chair.—Prof. H. Burmeister, of Buenos Ayres, was elected an Honorary Member in place of Prof. Zetterstedt, deceased.—The President exhibited male specimens of *Stylops* taken by himself in the pupa state, on *Andrena atriceps*, at Hampstead Heath, on the 6th, 9th, and 17th of April last.—Mr. Enoch, who had been there on the 6th at an earlier hour (between nine and ten o'clock), had been still more successful, having captured seventeen males, one of which, however, was taken after 2 p.m.—The President drew attention to the remarkable difference observable in the cephalothorax of the females in these specimens as compared with those met with on *Andrena conveziuscula*, and remarked on the importance of not confounding the species obtained from different *Andrena*, *Stylops Spencei* having been described from *A. atriceps*, while *S. Thivaienii* had been described from *A. conveziuscula*.—Mr. Smith believed that eventually a great many species would be found to inhabit this country, and that as many as a dozen different species would probably be found in the genus *Andrena* alone, independently of those in the genus *Halictus*.—Mr. M'Lachlan read an extract from a Report made to the Royal Society on the natural history of Keanguen's Island by the Rev. A. E. Eaton, who was attached as naturalist to the Transit-of-Venus Expedition to the island. Nearly all the insects were remarkable for being either apterous or with greatly abbreviated wings. There were two Lepidoptera, one (only a larva) probably belonging to the Noctuina, the other to the Tineina. Of the Diptera, one species had neither wings nor halteres; another lived habitually on rocks covered by the tide at high water, and its larva fed upon a species of sea-weed. All the larger coleoptera seemed to have their elytra soldered together. Mr. M'Lachlan said that the theory as to the apterous condition of the insects was that the general high winds prevailing in those regions rendered the development of wings useless; and Mr. J. Weir remarked that the apterous condition was correlated with the fact that plants under similar circumstances were apetalous and self-fertilizing, and hence it was supposed that the existence of winged insects was unnecessary.—Mr. C. O. Waterhouse exhibited a Chelifer which he had discovered under the elytra of a Passalus from Rio Janeiro. Mr. C. O. Waterhouse also exhibited a drawing of a Neuropterous insect of the family Ascalaphidae, from Swan River, presenting the peculiarity of having a large biped bump on the basal segment of the abdomen, dorsally, each division of the bump bearing a crest of hairs. He believed it to be the male of *Suphalasca magna*, M'Lachlan.—Mr. Wormald exhibited a collection of Coleoptera, Neuroptera, and Lepidoptera, sent by Mr. H. Pryer from Yokohama.—Prof. West

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wood communicated 'Descriptions of some new Species of Short-Tongued Bees belonging to the Genus *Nomia*, Latreille,' and also a paper 'On the Species of Rutelidae inhabiting Eastern Asia and the Islands of the Eastern Archipelago.'—Mr. C. O. Waterhouse communicated a 'Description of a new Species belonging to the Lucanidae (*Proscopaculus Wimberleyi*),' by Major F. J. S. Parry; and also a 'Description of the Male of *Alcimus dilatatus*,' by himself.

**CHEMICAL.**—*May 6.*—Dr. Odling, V.P., in the chair.—Prof. N. S. Maskelyne read a paper 'On Andrewsite and Chalkosiderite,' the former of which is a new mineral from Cornwall, named after Prof. Andrews. There were also papers entitled 'An Examination of Methods for effecting the Quantitative Separation of Iron Sesquioxide, Alumina, and Phosphoric Acid,' by Dr. W. Flight;—and 'On Sodium Ethylthiosulphate,' by Mr. W. Ramsay.—Mr. J. Williams, in his communication 'On a Milligrade Thermometric Scale,' proposes to substitute the freezing and boiling points of mercury for those of water, and to divide the scale into a thousand parts.—Mr. C. Griffin exhibited and described some new gas furnaces, which are very economical, and of great power.

**MICROSCOPICAL.**—*May 5.*—H. C. Sorby, Esq., President, in the chair.—Numerous presents were announced, and Mr. H. W. Jones was elected a Fellow.—A quantity of specimens of minerals and diatomaceous earth were received from Mr. Hanks, of San Francisco, a Corresponding Fellow.—A discussion took place on a paper read at the preceding meeting by the President, 'On Spectrum Analysis by Means of the Microscope,' and some additional particulars of interest were furnished by the author in reply to questions addressed to him by Dr. Pigott, Dr. Matthews, Mr. Slack, and Mr. Crisp.—Mr. Slack read a paper 'On the Relation of Angular Aperture to Surface Markings and Accurate Vision,' in which he showed the fallacy of the present system of using high angled objectives for these purposes, to the exclusion of those of small angular aperture, and pointed out that extreme angles were only to be obtained at the expense of accurate correction and penetrating power. A discussion on the subject followed, in which the President, Mr. Wenham, Mr. Stephenson, Mr. Crisp, Dr. Gray, Dr. Pigott, and Mr. C. Stewart took part, and generally expressed their concurrence with the views of the writer upon the subject.

**PHILOLOGICAL.**—*May 7.*—Rev. R. Morris, LL.D., President, in the chair.—Mr. H. Nicol read the second part of his paper 'On French Sounds in English.' After giving an account of the Old French and Middle English vowels in the words borrowed by the latter language from the former, he drew attention to the accuracy with which the Old French distinction of close and open long *e* (é and è) was reproduced by Middle English; the Old French *péér* (now spelt *pair*=per, Latin *parem*) and *béete* (*bête*=bit, bestiam) having exactly the same forms in Middle English, and being in the sixteenth century *píir* and *béist*, as testified by the present spellings *peer* (with *ee*) and *beast* (with *ea*); the distinction of vowel, though lost, as in Modern French, in the English of London (*beast* being now *biist*), still existing in that of Ireland. Prof. W. D. Whitney read a short paper 'On the Theory of Roots in Language.' He considered the forms obtained by successive removal of what may be regarded as additions, to be the real historical germs of language, and that the true theory to be held respecting the origin of language was that it was a mere instrument, and not a natural expression of human thought.

**INSTITUTION OF CIVIL ENGINEERS.**—*May 11.*—Mr. T. E. Harrison, President, in the chair.—Thirteen candidates were elected: viz., Prof. R. J. E. Clausius, Bonn, an Honorary Member; Messrs. H. Huxham, T. E. Minshall, G. B. Roche, and G. E. Wellesley, as Members; and Messrs. G. G. André, E. Andrews, J. H. Hargreaves, H.

Johnson, J. H. Lynde, H. J. Mackenzie, G. E. Thomas, and G. White, as Associates.—The Council have transferred Messrs. R. J. George and T. S. Speck from the class of Associate to that of Member; and have admitted the following candidates Students of the Institution, viz., Messrs. J. P. Cooper, E. Green, J. M. Montague, M. J. Scobie, and C. S. Smith.

**SOCIETY OF ARTS.**—*May 7.*—Mr. W. J. Russell in the chair.—The paper read was, 'On Alum Shale as an Economical Means of Purifying Town Sewage,' by Mr. S. Rich.

*May 12.*—Mr. R. Rawlinson in the chair.—Seven new Members were proposed for election.—The paper read was, 'On River Pollution, and the Impurities of the Water Supplied to our Towns,' by Mr. J. Hogg.

**COLLEGE OF PRECEPTORS.**—*May 12.*—A. J. Ellis, Esq., in the chair.—A paper was read, by Prof. Payne, 'On Cramming.'

**PHYSICAL.**—*May 8.*—Prof. Gladstone, President, in the chair.—Mr. Crookes exhibited and described some important experiments 'On Attraction and Repulsion resulting from Radiation,' which he has recently submitted to the Royal Society. It is unnecessary, therefore, to describe them at length, but it may be pointed out that one of the most beautiful of the instruments is that which Mr. Crookes calls a radiometer. It consists of four arms suspended on a steel point resting in a cup so that it is capable of revolving horizontally. To the extremity of each arm is fastened a thin disc of pith, lamp-blackened on one side, so that the black and white faces alternate. The whole is enclosed in a glass globe, which is then exhausted as perfectly as possible, and hermetically sealed.

—Prof. Cornu (of the Ecole Polytechnique) described his recent experiments 'On the Determination of the Velocity of Light.' He gave an account of the method of Foucault, and exhibited the complete apparatus, including the arrangement of mirrors for multiplying the distance traversed between the two reflections from the revolving mirror. He described the toothed wheel of Fizeau, and the improvements which he had himself made in his own determinations by this method. He found that it was impossible to give an uniform motion to the toothed wheel, and, therefore, adopted an electrical registering apparatus to mark the increase of its velocity, an electric signal enabling the observer to point out the instant at which the right velocity is obtained. Another very important improvement is the substitution of a pair of observations of the return ray for the single observation of a total extinction. Prof. Cornu's most recent determination was made in the summer of 1874, the two stations being the Paris Observatory and the tower of Montlhéry, fourteen and a half miles apart. A mean of 508 experiments gave 300,400 kilometres, or 186,860 miles per second.

Prof. Cornu stated, in answer to a question of Prof. G. C. Foster's, that he objected to the revolving mirror method because the distance to be traversed by the light was very small, and because the path of the ray lay through a vortex of air produced by the rapid revolution of the mirror.

**MEETINGS FOR THE ENSUING WEEK.**

**MON.** United Service Institution, 8.—Discussion on 'Fog-Signalling by Explosives.'

**TUES.** Royal Institution, 2.—'Chemical Force,' Prof. Gladstone.

—Statistical, 73.—'Progress of our Foreign Trade Imports and Exports during the past Twenty Years,' by Mr. S. Bourne.

**WED.** Meteorological, 7.—'Collisions of the Atmosphere,' Hon. R. Abercrombie; 'Proposed Modification of the Mechanism at present in use for Reading Barometers, so that the Third Decimal Place may be obtained absolutely,' Mr. R. E. Power; 'Practical Points connected with the Construction of Lightning Conductors,' Dr. R. J. Mann.

**THURS.** Royal Institution, 2.—'Agricultural Statistics of India,' Mr. C. H. Markham.

**FRIDAY.** Royal Institution, 2.—'Progress of Physico-Chemical Inquiry,' Mr. J. Dewar.

**SATURDAY.** Chemical, 5.—'Milk in Health and Disease,' Mr. A. H. Smeeton; 'Effects of Fire and Cold on the German Franchise of Distillation of Carboniferous Shells,' Mr. J. J. Colleman; 'Nova Scotian Triassic Trap Minerals,' Prof. How;

'Examination of Waters by the Ammonia Method,' Mr. W. H. Dering; 'Agricultural Chemistry of the Tea Plantations of India,' Dr. C. Brown; 'Structure and Composition of certain Pseudomorphous Crystals having the Form of Ortho-oxalate,' Mr. J. Phillips; 'Nitro-royal Bromide and Sulphur Bromide,' Mr. M. M. P. Muir.

**FRI.** United Service Institution, 2.—'The Company as a Military Body: its Establishment and the best Number of Companies in the Battalion,' Col. L. Graham.

- FRI.** Botanic, 4.—Lectur.
- Philological, 8.—Anniversary.
- Society of Arts, 5.—'Explosive Compounds,' Mr. A. Nobel.
- Royal Institution, 2.—'Application of Wind to Stringed Instruments,' Mr. J. B. Hamilton.
- Royal Institution, 2.—'The Drama,' Mr. W. H. Pollock.
- Physical, 3.—'Electric Conductivity of Anthracite Coal,' Mr. H. Bauermaan; 'Revolving Polariscopes,' Mr. W. Spottiswoode; 'Fusion Points and Thermometry,' Mr. E. J. Mills.
- Botanic, 5.—General.

### Science Gossip

THE small planet observed by M. Perrotin at Toulouse on April 28, and at first supposed to be a new discovery, turns out to be in all probability identical with Lydia (No. 110) discovered at Mar-selles by Borely on April 19, 1870. No. 143, detected by Palisa at Potsdam on Feb. 23, still remains, therefore, the last discovery. It has received the name of Adria. The large number of these bodies makes it extremely difficult to obtain accurate ephemerides for them all. It is satisfactory to find one member of the group becoming of practical benefit to science. Every careful determination of that important element, the Sun's distance, is of great value, and we have before mentioned Dr. Galle's calculation of it from observations of the planet Flora, made at his own instance in both hemispheres in the year 1873. We are now furnished with his definitive result (communicated to the French Academy in a letter dated Breslau, April 29). After a careful scrutiny of the observations, and excluding those which appeared to be doubtful, he obtains, from 81 corresponding observations in the northern and southern hemispheres, 8°873 for the solar parallax. This differs by only 0°.006 from that deduced by M. Puiseux from the French observations of the late Transit of Venus at Pekin and St. Paul's Island (already referred to in the *Athenæum*), which amounted to 8°879; and agrees also very closely with the result 8°878, obtained by M. Cornu from a long series of very accurate observations of the velocity of light, made last year at the Observatory of Paris. There can be little doubt that these values are all very near the truth.

**MR. ELLERY,** the Government astronomer at Melbourne, has obtained twelve months' leave of absence, to allow him to take the needful and well-earned rest and change involved in a visit to Europe.

ON Tuesday, Prof. W. D. Whitney visited the Anthropological Institute, and presented photographs of the remarkable ruined cities, discovered by Dr. Hayden last year in Colorado, and gave a short account. He also took part in the discussion on Mr. A. H. Sayce's paper.

"THE National Academy of Sciences has," says the *New York Nation*, "concluded its April meeting in Washington, which was held at the Smithsonian Institution, under the Presidency of Prof. Henry. The attendance was not large, either of members or of the public, but a respectable number of papers were read. Of the more strictly scientific papers, that of Prof. Loomis, of Yale College, on the results to be reached from a discussion of the signal-service maps, and Prof. Langley's account of solar phenomena observed at Alleghany Observatory, were of most general interest; while President Barnard's Report for the Committee on Weights, Measures, and Coinage, and Mr. Justice Bradley's (of the Supreme Court) proposal for a reform of the Gregorian Calendar, referred most directly to practical questions. The reform of the calendar has been somewhat fully discussed lately, and a Bill setting forth that "the Gregorian year pays no proper respect to the cardinal points in the earth's orbit," and proposing to secure such respect, was laid before the House of Representatives at its last session. Papers by Profs. Alex. Agassiz, Gill, Marsh, and Newberry on zoological topics; by Profs. Newcomb and Davidson on astronomy; and by Profs. Guyot and Lesley on geology and physical geography, were also read. Prof. Leale reported on the progress of the recently-instituted Geological Survey of Pennsylvania."

**M. TOMMAS** recently brought before the Academy of Sciences in Paris a curious mode of

inducing magnetism. If a current of steam, having a pressure of about six atmospheres, is sent through a copper pipe which has been wound around an iron cylinder, the iron becomes magnetic, and attracts an iron needle suspended at a short distance from the cylinder. The magnetism fails when the steam ceases to pass through the copper pipe.

At the Séance of the 26th of April last M. Dumas stated before the Académie des Sciences that the alkaline sulpho-carbonates had been found effective in destroying the phylloxera without in any way affecting the growth of the vine. Experiments have, it appears, been tried with great success in several of the more important vine-growing districts.

### FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTY-FOURTH EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission 1s : Catalogue 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The FORTY-FIRST ANNUAL EXHIBITION IS NOW OPEN, Ten till Dusk, Admission 1s : Catalogue, 6d.—Galleria, 13, Pall Mall.

H. F. PHILLIPS, Secretary.

DORÉ'S GREAT PICTURE OF "CHRIST LEAVING THE PRETORIUM," with "Dream of Pilate's Wife," "The Night of the Crucifixion," "La Vigne," "Christian Martyrs," "Crusaders," &c., at the DORE GALLERY, 85, New Bond Street. Ten to Six.—1s.

LOPPÉS PICTURES OF ALPINE SCENERY. ON VIEW, daily, at the Conduit Street Gallery, Exhibition No. 9, Conduit Street, Regent Street, W.—Open from Ten A.M. until Six P.M.—Admission, 1s.

### THE ROYAL ACADEMY.

(Second Notice.)

We observe one or two unfortunate examples of "hanging," of which the most regrettable is the placing of *The Pet Goldfinch* (No. 239), by Madame H. Browne, in a corner above the line. Our artists are the chief losers by an error of this kind; and there may be even among the R.A.s, accomplished painters of faces as, no doubt, all of them are, some from whom the learning and skill of the French lady might claim sympathy, if not the compliment which is implied by imitation. On the other hand, it is right to say that Madame Browne's subjects are akin to those in which Mr. Frith delights, who shows his skill in *Sophia Western at the Inn Fire* (75), which, comprising as it does a full-size figure and head, is especially suited to display the technical standards of British art, as represented by one of the most eminent R.A.s, himself this year, as we believe, a hanger of pictures. Examples of self-sacrifice are, notwithstanding all that has been said to the contrary, as rare among "hangers" as among other men; and it will be pleasant to Mr. Frith's friends to learn that he has generously allowed *'The Pet Goldfinch'* and his own *La Belle Gabrielle* (249) to appear in neighbouring places and in the same room. If Mr. Frith was, after all, not a "hanger," his brethren knew him well, and credited him with chivalry when they placed Madame Browne's picture near his *Tom Jones showing Sophia her Image in the Glass* (257). To Mr. Frith, indeed, we are indebted for eight pictures, all on the line, and, we trust, in "good light."

We mentioned last week, but too briefly, Mr. F. Walker's *The Right of Way* (25), which has a large share of the brilliancy and rich painting that distinguish one of the ablest members of the Royal Academy, one of the truest artists we have, but whom ill health has prevented from displaying his wonted energy. The work before us is doubtless an early one, finished and sent pending the completion of the two important examples of which many have heard much, but which few have seen. A little boy and a young woman have crossed half-way a meadow by a stream side, and are following a path, when, moved by a sheepish freak, a stout ewe disputes the passage and "affronts" the boy. He takes refuge in the sister's skirts; she, grasping a basketful of eggs, encourages him. This is the subject, as we read it, of this "landscape with figures." The landscape proper is charmingly portrait-like, a rich and bright scene,

with an English village on rising ground in the distance. The figures are worthy of Mr. Walker. —*The Bunch of Lilacs* (48) hangs near the last; it is by M. Tissot, who by this picture will redeem a reputation, but not before it was time, that has been much obscured of late. A lady, wearing one of those evening dresses of pallid, sea-like green, which, when he condescends to a tint at all, the painter affects, passes through a palm-house, and bears in her hands a mug filled with bunches of superb lilac blooms; towering palms and gigantic exotic ferns supply background of varied greens and greys to the solidly painted and graceful figure. The face of the damsel proves that M. Tissot, although long devoted to barmaids, has not forgotten how to paint a lady. There are some nice points of local colouring in this picture. We shall at another time examine *Hush!* (1233), by the same.

It was due to the artist that we should have noticed before now the absence of any picture from Mr. W. Richmond. We can hardly think Mr. Thorburn's *Recording Angel* (1198), although, in some respects, a creditable and well-meant production, compensates the visitor for Mr. Richmond's absence. Nor is there anything like an equivalent for our loss in Mr. Orchardson's characteristic piece of feverish colour, *Portrait* (70), although it is in many ways meritorious, a lady with a pathetic expression, seated with her hands in her lap, and musing. In a rough way, and as a large sketch of crude quality, showing half-digested notions of technical desiderata, with the affectation, rather than the reality, of learning, this picture may pass current. It seems, although, no doubt, the painter did not intend it, to refer, through Mr. Millais, to Velasquez, but it is a Velasquez without the greys. In these greys is the rub, as no people know better than that school of painters of which Mr. Orchardson is a champion—a congeries of artists in whom, as it has been proudly said, Britain possesses the sole representatives of school. There is force in this claim; but whether British art would be the better for being scholastic on such terms is another matter.

However that may be, Mr. Orchardson is most fortunate of the "school." He illustrates the mode of the "school," with less closeness than usual, in *Too Good to be True* (153), a picture showing a fruiterer's stall, by which two children pass; the dealer, in a fit of human tenderness to which the ugliness of the younger child cannot have given rise, offers to bestow on the little one an orange. Astounded beyond measure, the infant is vainly encouraged by its fellow to go forward and take the Arcadian prize. We do not think much of this as a subject. We have heard the size of this picture objected to, in connexion with the subject, and comparisons made between Mr. Orchardson and Wilkie. It is true that there are ignoble elements in some of Wilkie's subjects, but, on the other hand, it is also true that *'The Jew's Harp'* is only 10 by 8 inches, *'The Village Festival'* 37 by 50 inches, and that *'Sir David'* depicted George the Fourth himself in full Highland costume, and with his wig on, on a canvas rather less than that which has barely sufficed for this thin sketch of Mr. Orchardson's. It appears that there is reason in the objections urged against the large canvases now used to represent less than men of former days contrived to pack in smaller frames. We are not speaking of the merits of the paintings, but we fail to understand why, if Mr. Wallis could deal with *Fugitives from Constantinople* (386) in a canvas of such moderate dimensions, Mr. Orchardson could not tell us all that is told in *'Too Good,'* &c., in, at most, equal space. If Mr. Orchardson sold his pictures by the yard, we could understand why his canvases are so large, just as we comprehend why, bit by bit, the whole extent of a vast cathedral passes under the hands of the "restorer" when a Dean and Chapter call in Mr. "Five Per Cent." Let Mr. Leighton paint at life or Titan size, if he will; Mr. Tadema may vie with the giants, or epitomize the decline and fall of Rome in "10 by

14" inches; if it suits Mr. Watts to remind us of the great masters on any scale we thank him; let Mr. Millais paint *'Chill October'* or a deserted garden acres long, if he chooses; but why cannot Mr. Orchardson, Mr. Pettie, and Mr. Peter Graham confine themselves to one-tenth of the space they now occupy on the Academy walls? Mr. Frith sends eight pictures; it would have been better had he painted but one. Mr. Orchardson has four, and covers at least as much wall as Mr. Poole and Mr. Leighton together, more than Mr. Millais takes up, more than Mr. Leslie has, more than Mr. Hook could cover. Mr. Ansdell contributes five pieces of painting, so dull and big that one has nothing to say about them. Mr. Pickersgill occupies a huge slice of Gallery III, with one figure, which, whatever be its merits, might have been "done" within 8 by 5 inches. Were these vast and unnecessary contributions exceptional, these painters masters in the decline of life, to whom we owed the teaching of our youth, the pleasure of our manhood, the case would be different. But who are the gentlemen whose big canvases hide the walls? They are in the prime of professional life, and, with one exception, never painted better than now.

We have already called attention to Mr. Calderon's pictures, but dealt too briefly with the less important of them. It is not necessary to add to what has been said about the merits of *Les Coquetttes, Arles* (250). We need only praise the spirit and spontaneity of the design of the group of damsels, the subordinates of whom cluster round their chief, so that their figures are extremely well composed. *Refurbishing St. Trophime* (210) calls for more notice. The architectural details of the background are rather slightly, but very dexterously painted; while one of the most successful parts of the work is the silver statue of the saint, a capital piece of colour, felicitously rendering the character of the metal and that of the figure as a piece of sculpture. The old priest, with his green umbrella and spectacles in hand, watches critically the progress of the woman's task; his fellow, a younger ecclesiastic, stands with folded arms.

Mr. Hodgson has not made much of an advance this year. His best picture is *A Cock-fight* (241). The scene is street in Tunis lined with half-ruined buildings, and as seen in sunlight and shadow, and an open space, in which a circle has been formed about the combatants by the spectators of the fight. This ring has been broken up on the defeat of one of the birds, whose master, a boy, takes up the injured chanticleer, and is loath to trust him again to the chances of war: so he bears the bird off, notwithstanding the remonstrances of the spectators, and especially of a big man in a white turban, who wears a dagger at his belt, and the challenge of the owner of the victorious cock, as well as of that bird himself, who, eager to begin again, is chuckling vigorously. The battle-field is strewn with feathers. An old fellow in a green turban has spread his carpet on the ground, probably for the accommodation of the combatants. Several spectators are discussing the fight; there are other idlers about. The vista of the street is capitally painted, in a peculiarly brilliant effect. *A Barber's Shop* (141) is also a Tunisian sketch. A man is being shaved; his chin is placed in the proper dish; over his bare skull is suspended a fountain of brass. There is much humour in the screwing up of his features while the operation proceeds, and his attention is given to a storyteller, who, seated on the other side of the shop, enchants his audience—a mixed and characteristic gathering of gossips. Nor is the design of the barber's figure less excellent than that which displays the emotions of his victim. The teller is very good; it is evident that his story is a jovial one, for his audience is full of glee; a brown boy leans his head on the side of the doorway; a baker's lad loiters with a tray of rolls, in order that he may have a share in the legend. *The Talisman* (207) represents a Tunisian lady's chamber while she is visited by a leech: this picture pleased us least of Mr. Hodgson's works. As we understand it, the doctor is stirring a glass

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of medicine with a talisman, the way in which the "Lee Penny" was supposed to be used. The patient lies on a green couch, and is clad in white; her face is half veiled; the doctor, an old fellow, sits at her feet. The general colour of this picture is capital, but, like the more pretending 'Barber's Shop,' it lacks firmness of execution. The artist's touch, which might have emulated the exquisite precision of painters like Messrs. Lewis and Holman Hunt, is blurred, and consequently the work before us has not enough of the brilliancy of execution and neatness so desirable in pictures of this class.

One of the best pictures in the Exhibition, and probably the most remarkable as showing the improvement made by the painter, is Mr. Prinsep's *A Minuet* (125), a party of ladies and gentlemen performing the famous old dance. The figures have been designed with great care and thorough appreciation of the subject, and the result is a valuable composition, the lines of which are very elegantly disposed. The design *per se*,—i.e., the pictorial scheme for rendering the subject of the work and expressing the painter's idea,—is an extremely fortunate one; it gives the scene to the life. A stately and graceful lady in white, occupying the centre of the picture, is one of the most striking figures of its kind that we have seen for some time. Its colour in diverse whites is charming; the face has the right expression on features of which the beauty is grave and rich. Moving to slow time, she extends a hand to her partner, a tall gentleman in a sky-blue dress, and he poses with deliberate elegance; his costume, like that of the lady, has been studied with much care, and reproduced with uncommon skill. The second pair, of which the gentleman is in yellow, the damsel in pink, admirably support the others by the colour of their dresses, as well as by the disposition of their limbs. The charm of "*I Believe*" (235), by the same artist, is indisputable. A little girl, wearing a dark grey dress of a stiff material and picturesque cap of Norman fashion, stands near a shrine, and bends her head and joins her hands; her features are instinct with earnest feeling, and she murmurs the Creed with childlike emotion; her eyes are demurely uplifted. The tone—a quality which is always ably marked on Mr. Prinsep's work—of this picture is fine; the colour is first rate, in a simple and grave way, such as suits the subject. *Home from Gleaning* (392), a picture of warm moonlight—gleaners wending homeward—is a finely rendered effect, peculiarly difficult of execution, of the rosy after-glow of autumn evening. The figures are of a considerable size, and each, disposed with rustic grace, bears a sheaf of corn; one bends with her load on her back, the next steps elegantly with the load on her head, the others follow side by side.

Having discussed some of the principal figure pictures, as well as one or two of the "landscapes with figures," here, let us now turn to a few landscapes. In no picture of this kind will the student take more pleasure than in Mr. H. Moore's *Outside the Harbour* (1176), the wreck of a vessel which, missing her mark between pier-heads, has come ashore, and is being beaten to pieces by the surges. Mr. Moore knows how to model the surfaces of the waves, so that their foreshortening is perfectly rendered, even to the flakes of foam which ascend in the hollows of rising breakers, or, arch-like, span the backs of the billows. The sea has seldom, before this artist's time, been painted so skilfully and with so profound a knowledge of the mechanical character of its movements, to say nothing of the effect of light reflected or absorbed, as light may be, by masses of water. Mr. Moore is a man of science in these respects, and there is much to be learned from a study of what he does. Here is a low coast with a flat shore and tremendous rollers; the sun is rather low, and the shadow of the crest of a great billow as it sweeps to the front is cast in its own hollow, an ominous and expressive feature of the design. The billow is the foremost of those that come to thunder against the wreck of the

smack "Fortune," which lies on her beam ends, and is already partly crushed, her deck ripped up, her timbers parting one by one; a portion of her quarter has already gone on shore. The clouds, in great white and grey masses, drive past high in the air. The draughtsmanship of the sea-surface and the expression of the movements of the water are among the finest pieces of pictorial art in this Exhibition. Another work of Mr. Moore's will probably attract more attention, and has been exceptionally fortunate in obtaining a tolerable place on the walls. This is *Summer Moonlight in the Downs* (429). The sea is calm, and its movement in long swells is hardly perceptible until we take in view a vast portion of the expanse; the surface is, however, covered with small ripples, due to a light wind which creeps over all; these wavelets gleam in the moonlight, although the moon is nearly concealed from us by masses of fleecy clouds, which, as the horizon is approached, appear denser and still more dense until the margin of the sea and the sky are indistinguishable. Ships, detained for a wind, are anchored in the huge plain of water, and seem as solid as in nature. The painting of the sky is a noble piece of work, and the grading of the tints and tones in that portion of this fine picture will serve to enhance the reputation of the artist. In poetical rendering of that highly suggestive and pathetic subject, moonlight on an open, calm sea, in summer, with numerous craft at anchor—a subject which is by no means an uncommon one—Mr. Moore seems to us to have done his best.

Mr. Brett's single picture, *Spires and Steeples of the Channel Islands* (497), is worthy of him—in-deed, it appears to us equal to, if not better than, his work of last year; in one respect, at least, it surpasses its predecessor. The details are more solidly modelled than those of several recent pictures by Mr. Brett, and nearly equal in this respect to the less pretentious contributions that he used to send to the Academy a few years ago. This large picture gives, with an effect of fierce summer sunlight, a coast scene, being a little stony bay in Guernsey, with barren and massy pyramids of granite, which are buff grey in the cool light, purple where the reddish sky affects them, and their bases, from just above the tide-level, being marked by a broad belt of dark sea-verdure. The water is waveless, but dimpled by a faint breeze, and, where we see into its depths, clear and stainless. The hot air is filled with vapour which distance makes visible, so that it obscures the horizon in a mysterious and beautiful way; objects nearer to us are but softened by this semi-diaphanous veil, those in the foreground seem to lose nothing by it. One of the best points in this picture is the modelling of a verdurous bluff near the centre of the picture, and in the mid-distance; while some goats have been introduced with great skill on the cliffs at our left. The treatment of the surface of the sea, which looks flat and remains in perfect perspective, aerial and linear, the latter element appearing in the draughtsmanship of the reflections on the water, must have tried even Mr. Brett's skill; yet he has succeeded perfectly in this portion of his task. As a picture of pure sunlight this is one of the best that we have seen; it presents a different variety of that effect from what the same artist gave in the large scene in the Scilly Islands, which was here last year.

A picture of great pretensions, and which occupies a better place on the walls than Mr. Millais's "Deserted Garden," is Mr. V. Cole's *Richmond Hill* (237). If we were not met everywhere by an unpleasant and undeniably inartistic paintiness, we should, at a first glance, think that this work was something more than an agreeable piece of popular landscape. But one cannot get over the paint, and, when we come to look at the workmanship, we are forced to see that the painter is deficient in feeling for anything beyond the cruder elements of the view; that his art is not sufficiently cultured to enable him to represent, with solidity and felicity, the more delicate characteristics of nature; and that, while there can be little doubt Mr. Cole gives us all he sees, he has

neither the insight into nature nor the patience which is required for technical triumphs. Indeed, he seems unable to rise above the commonplace in landscape painting. However this may be, Mr. Cole has the consolation of knowing that the number of admirers of this kind of art is practically unlimited.

Mr. J. Clark has pleased most of his friends; indeed, he has succeeded better than ever in painting *A Quiet Afternoon* (55), a pretty scene at a cottage-door, comprising a girl at work with a needle, a baby nursing a doll, while a third child reads. The picture is painted more brightly than Mr. Clark usually paints, with sweeter colour also, and probably increased solidity.—Mr. Cope's *Anne Page and Slender* (56) is painted with paint; the flesh is preternaturally flushed, and handled so that it has a vermiculated appearance. The design is stagey; a hale old fellow, of the regulation pattern, bids poor Slender, a very curious fool, enter the house. Is not such a picture as this an anachronism, even for a Royal Academician?—Mr. Boughton's *Bearers of the Burden* (101) is in a modern vein. It shows figures in a landscape, a half-cultivated moor, with a barren ridge beyond a ragged, badly-kept road, crossing the former towards the latter. Three ill-fed, ill-kempt and ill-clad women, with the burdens and the children for their charges, trudge after their lord and master, a sulky navvy, who, with a dog at his heels, goes in advance, with his shoulders raised, his hands in his pockets, and lazily smoking. He is the picture of a hulking ruffian, his dog being the superior brute. An old fellow, in an idle, perfunctory fashion, sits on the roadside and makes believe to break stones. The "moral" of the picture is not less just because the women are a skulking, greedy, and quarrelsome set, better than the "master" in being conscious of a duty towards the children. Pathos of a poetic kind is intended, we suppose, by the warm, peaceful look of the summer sky, the calmest of rosy-grey firmaments flecked with solid clouds of silvery-sheen. The picture is one of the good things of the year, a capital piece of colour in low keys, delicately combined, and graded with fine skill. It is much injured by coarse neighbours. *A Path of Roses* (182) is by the same painter. A lady in white, with a cat on her shoulder, walks in a garden by rose bushes. Artistically, the dress is the most important portion of this work, and it is wrought with taste, if no excess of strength. The handling is somewhat unsubstantial. The drawing is in a good style, but not elaborate nor learned enough for a picture of a single figure depending on technique alone. The face should express a purpose; as it is, it is on the shoulders for nothing: to render a vague luxury is not the highest aim of face painting. *Grey Days* (198) may be called the complement of the last. A young woman—shall we say widow?—in a grey dress, rests with her bundle by an old wall in a rough path. Of course, the reader sees what Mr. Boughton would be at; but it is also too clear that the sentiment of 'The Bearers of the Burden' may sink to the sentimentality of 'A Path of Roses' and the bathos of 'Grey Days.' The last is an affected picture, before which we are not at all disposed to cry; the poor woman is too "sweet" for us. There is some nice painting in the old wall, and the best part of the picture is a lovely bit of landscape in the distance.—Mr. Boughton can be lachrymose, but Mr. F. R. Pickersgill is simply absurd in his big female figure (203) leaning in a melancholy mood on a vase, professedly an illustration of the Laureate's lines:—

And, rising, from her bosom drew  
Old letters, breathing of her worth.

This work has no charm to counterbalance the unpleasant face and the lugubrious dullness of the design. Mr. Pickersgill used to make "clever" pictures and designs, which were not without spirit of a melo-dramatic sort; he was the most successful, if not the ablest, representative of the "red-stockings school" in days gone by. Can his present failure be due to the bigness of the canvas?

## THE ROCK EDICTS OF ASOKA.

Simla, April 15, 1875.

In the *Athenæum* of the 4th July, 1874, you express your regret "that the Archaeological Surveyor of the Indian Government should hitherto have paid so little attention" towards supplying European scholars with authentic copies of Asoka's inscriptions. I am sure you will be glad to learn that I have kept this want steadily in view ever since my return to India, and that I am now in a position to be able to offer to European scholars full and accurate copies of the inscriptions of Asoka, which are preserved on the pillars and rocks of India. There are five different texts of each of these classes of inscriptions now known, namely, on rocks, —1, Shāhbāzgarhi; 2, Khālsi; 3, Girnar; 4, Dhauli; 5, Ganjam; and on pillars, —1 and 2, Delhi; 3, Allahabad; 4, Ararāj; 5, Lauriya. Besides these there are two short inscriptions of Asoka on rocks at Bairat and Rupnāth.

Of the pillar inscriptions I have four texts already reduced; and of the rock inscriptions the whole text of the Khālsi version has been reduced, and about one-half of that of the Shāhbāzgarhi text. Copies of the Ganjam version have only lately been made, and I have just begun to reduce them.

Of the value and importance of new and accurate transcripts of these inscriptions no one is better aware than myself; for though I do not profess to be able to translate them, yet my perfect familiarity with the characters in which they are engraved enables me to detect many errors in the copies which have already been made public. I may add that the two most valuable versions of the rock inscriptions are those of Shāhbāzgarhi and Khālsi, as they are in a much more perfect state than any of the other texts. In both of them I find the names of the four Greek kings quite perfect, besides the mention of several geographical names which are of great interest. Thus the Shāhbāzgarhi text mentions *Andhra-Pulindeshu*, or the well-known *Andhras* and *Pulindas*, which in the Khālsi text takes the form of *Andhā-Pulindesu*.

In the Dhauli version, made known by James Prinsep, there are two separate edicts, which are not found in the previously known versions. These two edicts are repeated at the end of the Ganjam text, but in inverse order, the first of Ganjam being the last of Dhauli. In the latter text also these two edicts are addressed to the people of *Tosali* through their *mahāmāta*, or governor; but in the Ganjam text this geographical name is changed, and instead of

*Tosaliyam mahāmāta nagala*

and

*Tosaliyam kumāle mahāmāta*,

I find

*Samāpāyam mahāmāta nagala*

and

*Samāpāyam mahāmāta lāja*.

*Samāpāyam* would, therefore, appear to have been the ancient name of the district of Ganjam.

The short inscription at Rupnāth opens in the same curt manner as the two separate edicts at Ganjam, thus:—

*Devānampiye hevam āhā,*

omitting the name of *Piyadasi*. I observe also, the name of *Jabudipa*, or *Jambudwipa*, and towards the end the words—

*sīlā thabhe, sīlā thabhe, sīlā khape.*

The first term may be intended for *sīlā*, or wooden, pillars; the second refers to the well-known stone pillars, and the third is most likely intended for the rock-tablets. On the Delhi pillar, as I was the first to point out, these rock-tablets are distinctly named *sīlā-phalakāni*.

The publication of the different texts of Asoka's edicts will probably form the first volume of a *Corpus Inscriptionum Indicarum*.

A. CUNNINGHAM, Major-General,  
Director-General Archaeological Survey of India.

## SALES.

THE following collection, the property of the late William Leaf, Esq., were sold, for pounds, on the 6th, 7th, and 8th inst.:—Water-Colour Drawings: S. Austen, A Landscape, 86,—G. Barrett, A Landscape, 37; An Italian Composition, 142; A Beech Grove, 44,—W. Bennett, A Woody Landscape, 33,—C. Bentley, A Harbour Scene, 42; Mont St. Michel, 45; A View of Fécamps, 48; Donegal Bay, 94; A Coast-Scene, 64; G. Cattermole, A Crypt, with a figure of a monk, 31; Convent Life, 115; Reading the Scripture, 43; Baronial Hospitality, 71; A Convent Scene, 51; The Conspiracy for the Assassination of Rizzio, 53; The Page Asleep, 35; Van Dyck Painting Queen Henrietta Maria, 39; The Defiance, 84; The Vesper Bell, 121; Brigands Preparing for an Attack, 54; Selling the Spoil, 110; Luther at Erfurt, 126; The Darnley Conspiracy, 179; Surprised, 42; Rowsley Mill, 68; Valuing the Spoil, 58; Baronial Hospitality, 199; The Ambuscade, 78,—G. Chambers, A River Scene, 43,—T. S. Cooper, A Snow-Scene, 152; A River Scene, 54; Three Cows and Four Sheep, in a Meadow, near a Pollard, 87,—D. Cox, Holyhead Road, near Pen Machno, 81; Bettws-y-Coed, 46; Hereford 33; A Landscape, 189; Middleham Castle, 63; Home with the Plough, 220; A Hayfield, 189; Calais Pier, 86; The Honey Market, 50,—P. De Wint, A Landscape, 94; A Landscape, with a church, and peasant digging, 54; A Road and a Pool of Water and Trees, 73; Watermill, Ockham, 43; A Road Scene, 30; A Village Scene, 33; A Wayside Inn, 63; A Lane Scene, 43,—G. Dodgson, Hedson on Thames, 44; A Hayfield, 30,—E. Duncan, Off the Nore, 84; Hulks on the Medway, 42,—W. Evans, Lancaster Sands, 40; A View of Haddon Hall, 33; Haddon Hall, 32,—Copley Fielding, Snowdon, from Capel Carig, 79; An English Lake Scene, 32; A Landscape, with a brook, 48; The Downs near Eastbourne, 57,—F. O. Finch, A Composition, with peasants and cattle, 52,—Glover, near Ripon, 36,—J. D. Harding, Goat Fell, Arran, 52; A Landscape, 54; Venice, 320,—W. Hunt, Head of a Patriarch, 31; A Boy eating Porridge, 136; Melon, Apricots, Plums, and Currants, 48; A Dead Peacock, and still life, on a table, 320; Head of a Mulatto Girl, 315; Interior at Hastings, 215; Portrait of an Old Sailor, 168; The Flower Seller, 294; Interior of a Rustic Kitchen, 94,—J. J. Jenkins, A Girl Shrimping, 48,—F. R. Lee, A View at Redleaf, 34,—W. L. Leith, Petruschio, 39,—J. Mogford, Parting Rays, 87,—W. Nesfield, Goat Fell, Arran, 115; Schehallion, 147; A Highland Deer Forest, 63; Fingal's Cave at Staffa, 63; Head of Carrha Linn, 89; Falls of the Tummel, 325.—S. Prout, St. Lo, Normandy, 48, Dresden, 77; The Indian Ashore, 420; Dieppe, 80; Nuremberg, a Street Scene in France, 32,—T. M. Richardson, Furze Gatherers, 42,—D. Roberts, Staircase in the Cathedral of Burgos, 168; The Bridge of Irún, 159; A Street Scene in Madrid, 168; On the Nile, 110,—G. F. Robson, Bala Boulder Lake, 48; View of Durham, 52; A River Scene, 33; A View of Ely, 241; View of St. Paul's, from the Surrey side, 252;—G. Shalders, A Quiet Corner on the Common, 57; A Landscape, 33; Sheep in a Landscape, 44; A Landscape, with sheep, 37,—C. Stanfield, A Landdeck, 42; Frankfurt from the River, 50; A Gateway at Venice, 57; The Drachenfels, 136,—F. Tayler, The Poultry-Yard, 183; A Scene in the Highlands, 262; Sophia and Olivia, 52; Departure from the Chase, 58; Hawking Party, 215; Ill Nature, 126,—F. W. Topham, A Group of Spanish Peasants at a Fountain, 168,—J. M. W. Turner, Chepstow, 168; Newark, 69; Great Malvern Abbey, 157; Tivoli, 409; Canterbury Gate, 37; A Mountainous River Scene, 63; A Church, with a Procession, 55,—J. Varley, A View of London from Greenwich Park, 51; View from the Top of Snowden, 31; On the Thames, 30; On the Wye, 58,—F. Walker, A Street Scene, 472,—E. G. Warren, A Snow Scene, with woodman, 31; A Harvest Field, 34; C. Werner, A View in Hebron, 32; A Nubian

Baby, 31; An Egyptian Temple, 50; Exterior of an Oriental House, 31; Interior of a Church at Florence, 136; The Pupil's Studio, 52; The Artist's Studio, 67; The Oriental Letter-Writer, 31; The Bridge of Sighs, 49; A View of the Temple of Philae, 42; The Companion, 36,—G. Barrett, Walton Bridge, 330,—W. Burton, Yilitza, 525; Interior of Bamberg Cathedral, 813,—W. Callow, Riva dei Schiavoni, 65,—A. Fripp, A Boy with Guinea-Pigs, 31,—Sir J. Gilbert, The Burial of Ophelia, 169; Joan of Arc entering Orleans: Arming the Knight, 84,—C. Haag, A Dalmatian Peasant, 178; A Roman Model, 57; A Rehearsal, Cairo, 551,—L. Hage, The Crypt of St. Bavo, 92; Cromwell and his Daughter looking at the Portrait of Charles I, 262; Interior of the Artist's Studio, 210; Backgammon Players, 136; Oath of Vargas before the Duke of Alva, 357,—H. G. Hine, Scene on the Downs, near Willingden, 189,—J. F. Lewis, Easter Day at Rome, 787; The Fisherman's Return, 73; The Fisherman's Cottage Door, 74; Murillo painting the Holy Family for a Convent, 367; Sacking a Convent, 336; Interior of St. Stephen's, Vienna, 315,—Elijah Walton, A View of Mount Sinai, 67; A View on the Nile, 31; Pictures: L. Da Vinci, Portrait of Francis I as St. John with a Lamb, 57,—T. O. Hume, Moonrise, 57,—Callcott, View of a Town, 94,—J. Morgan, "Red Tape," 50,—F. D. Hardy, Interior of a Kitchen, 68,—A. Elmore, The Nun, 273,—W. Mulready, Horses Baiting, 73,—F. R. Pickersgill, The Persecution of the Early Christians, 84,—A Dutch Beurtman aground on the Terschelling Sand, North Sea, 483,—J. F. Lewis, The Hosh of the House of the Coptic Patriarch, Cairo, 1942,—T. Faed, Faith and Mirth, 1,732.

The following pictures were sold lately in Paris, France: Bouguereau, Les Joies Maternelles, 18,200,—Chasseriau, Tépidarium, 4,000,—Descomps, Paysage, avec figures, 6,500,—Desgoffes, Fruits et Bijoux, 5,500,—Ingres, L'Odalisque à l'Esclave, 50,000; Le Tintoret et l'Arétin, 7,000,—Isabey, Rentrée de la Procession à la Sacristie, 14,600,—Rousseau, Les Grands Chênes, 25,050; Paysage, 13,650,—Troyon, Le Retour à la Ferme, 35,000; L'Abreuvoir, 27,550.

At another sale, the following pictures by Forney were disposed of: Plage de Portici, 49,800; Plage, avec Canots et Baigneurs, 4,400; Baigneurs, sur la Plage de Portici, 6,900; Tour en ruine, à Portici, 5,000; Baigneurs, 4,050; Via Giulia, à Rome, 5,030; Grand Salon au Palais Colonna, à Rome, 5,150; Paysage, avec Cour d'Eau, 4,700; Sortie de la Procession, 20,000; La Porte de l'Église San-Ginés, 9,100; Le Brindis de l'Espada, à Séville, 6,200; Escalier de la Maison de Pilate, à Séville, 5,450; Basse-Cour à l'Alhambra, 24,100; Vieux Arbres, au bord du chemin qui longe les fortifications de l'Alhambra, 7,550; Cour de l'Alberca, 27,000; Un Coin du Jardin des Adarves, 6,100; Salle des Abencérages, 7,800; Enterrément le Jour de Mardi Gras, à Grenade, 18,000; Fantasia Arabe, 4,250; Bohémienne dansant dans un Jardin, 5,400; Une Cour à Grenade, 9,000; Un Coin du Jardin de Fortuny au Realijo-Bajo, 9,500; Jardin à Fortuny, 9,450; Rue à Fortuny, 5,100; Bataille de Tétouan, 9,020; Boucherie Arabe, 9,800; Fantasia Arabe, à Tanger, 11,300; Gitano appuyé sur son âne, 13,400; Le Remouleur Arabe, 8,550; Halte devant une Maison Moresque, à Tanger, 8,700; Arabe en Faction, 4,600; Musiciens Arabes devant un Roi Maure, 8,000; Enfants jouant dans un Salon Japonais, 30,500; Roses Tremières de différentes couleurs, 4,000; Les Amateurs de Musique, 5,000; Maria Luisa et deux de ses Enfants, 10,000; Water-colours and drawings: Angle de la Cour de la Maison du Chapit à Grenade, 8,000; Maisons et Jardins, à Portici, 4,000; Personnage du Temps de Charles-Quint, écoutant à une Porte, 8,000; Seigneur Vénitien masqué tenant un Poignard, 4,600; Jeune Seigneur Vénitien du moyen âge, 3,300.

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## Fine-Art Gossip.

It is agreeable to learn that the Solario that was for sale at Milan has been acquired by the National Gallery. It is a portrait of a man, only the head and bust. The drapery is red. The whole is a magnificent piece of drawing and modelling. The character is clearly given, and the expression is full of life and force. It does not, however, equal the superb Antonello de Messina, which we allowed the French to outbid us for at the Poulard sale, and which is now in the Salon Carré, a single head on a panel, about twelve inches square. The latter was well worth the 9,000L the French gave for it.

The Annual Meeting of the Royal Archaeological Institute will be held at Canterbury, commencing on Tuesday, the 20th of July, under the Presidency of the Lord Fitzwalter. The Presidents of Sections are the Dean of Westminster, Mr. Beresford Hope, and Mr. G. T. Clark. The first meeting of the Society was held in the same city thirty-one years ago, since which time nearly every cathedral town in England has been visited in turn.

"H. W." writes from Naples, under the date of April 27:—"In the atrium of a small house in Pompeii was found, about a week ago, a wooden casket, and in this casket were contained two Lares, two Penates, figures of Isis and Anubis, all four of bronze, and a third Penates of silver. There were found, moreover, a winged Harpocrates, small but very precious on account of its extremely fine work; a silver spoon, and some cornelian, and an amber vase, besides other vases of glass. The excavation was still more remarkable for the discovery of a little figure of Venus in marble, a small amphora of Greek glass, and a terra-cotta, representing a woman lying on a couch, coloured, and of very fine work. The amphora is of coloured glass, and is marked with tortuous and undulating lines. In Greek tombs it is said to be common, but not so in Pompeii, and hence it is concluded that it was not for daily use, but was retained as a precious object of art. The Venus, too, though very indifferently worked, is important, as around the wrists and arms are still preserved ornaments of gold, and a chain of gold around the neck. Yet more recently, on the 23rd, was discovered a painting which is regarded by competent judges as one of the most interesting that has been brought to light. It represents Laocoon according to the description of Virgil; and as the colours are well preserved, it is hoped that it will be transferred to the Museum. In my last Report from Pompeii, I ventured to make some strictures on a *Projet de loi* for imposing a tax on admission to all the Museums of the kingdom. The *Projet* has since become law. Another Bill, somewhat in the same spirit, is now presented to the Chamber of Deputies for discussion. It proposes, in the first place, to impose an *ad valorem* tax of 20 per cent. on antique or other precious objects which shall be exported from the kingdom. Secondly, the value is to be determined by a Commission formed of persons residing in the city, and where there are Academies or Government Institutions of Fine Arts, the Commission to be named by Royal decree. A certificate of exportation will be given on payment of 12 lire for objects above 300 lire in value, and 2 lire for objects under that value."

We have received from Messrs. Pilgeram and Lefèvre, artist's proofs of two plates, recently prepared by Mr. T. O. Barlow, from John Philip's pictures in oval, respectively styled 'Dolores' and 'Faith.' John Philip's admirers will certainly welcome transcripts so excellent as these, which are among the most happy reproductions Mr. Barlow has made of the works of Philip. The engraver's style is perfectly adapted to the painter's work, and gives with great felicity the richness of the colour, depth of tone, and bold handling of the pictures. The sentiment of the works is John Philip's own. The prints form a "pair," and have considerable decorative value.

## MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa. — SPECIAL EXTRA and LAST PERFORMANCE OF THIS SEASON of 'ISRAEL IN EGYPT.' FRIDAY NEXT, May 21, at 7.30. Principal Vocalists: Madams: Sherrington, Suter, and Paty; Messrs. Edward Lloyd, Hilton, and Sandley. Organist, Mr. Willis. — Tickets, 3s., 2s., and 1s. 6d., at Exeter Hall.

## THE OPERA SEASON.

A QUARTER of a century has passed since Dr. Liszt, then Director of the Opera-house at Weimar, produced 'Lohengrin'; and the opera which was promised at Her Majesty's Theatre in 1864 has been first heard at Covent Garden in 1875. It took twenty-seven years before the 'Fliegende Holländer' reached Drury Lane Theatre. These dates are significant, so far as they indicate the slowness with which the audiences of the Italian Opera-houses in London will accept works of a new school, or out of the beaten track. Years rolled by before Meyerbeer's operas took root here, and only within the memory of the present generation has Beethoven joined the regular *répertoire* with his single operatic masterpiece. It is probable that 'Rienzi' and the 'Flying Dutchman' would have been heard here at a very early period of the composer's career, as those two productions are free from revolutionary tendencies, had not Herr Wagner set himself up as the musician militant, as the antagonist of all composers prior to his own period, and of all living ones besides. London Impresarios might well take fright at his denunciations and at his wild theories. But 'Lohengrin' has come to England at last, and no doubt what has led to its importation was the reception given to the opera in Italy in 1871, first at Bologna, and afterwards at Florence and Milan. In the *Athenæum* of the 21st of November of that year, ante, No. 2300, a notice was given of its representation under the late Signor Mariani. 'Lohengrin' has failed to maintain its popularity in Italy since 1871, but in 1874 its success in New York, with Mdlle. Nilsson, Miss Cary, Signori Campanini and Del Puente, was so great, that increased interest was felt in it here. True, this year 'Lohengrin' has not proved a success in America, in spite of Teutonic support; but Mr. Manns at the Crystal Palace Concerts, by presenting extracts from 'Lohengrin' and 'Tannhäuser,' and Mr. Dannebecker at the concerts of the Wagner Society in 1871 and 1874, —we say nothing of the publication of a host of pamphlets, magazine articles, &c., —kept up a continuous agitation, which has ended in the production of 'Lohengrin' at Covent Garden and in its preparation at Drury Lane. If a most gorgeous *mise en scène* can secure popularity for 'Lohengrin,' the Royal Italian Opera version will be a success; but if this result be dependent upon the charm of the music and the precision of the execution, then will the opera have but a short life. The representation of last Saturday night could only be regarded as an imperfect dress rehearsal. The chorals sang from the first hopelessly out of tune. There was such a decided difference between the pitch of the brass and other instruments on the stage and the diapason of the ordinary orchestra, that the effect was most discordant; moreover, the band was not strong enough in the stringed (fourteen first violins, twelve second ditto, ten altos, nine violoncellos, and nine double basses, fifty-four in all) to compete with the extra wood and brass the composer has in his score. Then as regards the principal singers, one bass excepted, the *tremolo* was chronic; in some instances, as in the *Lohengrin* of Signor Nicolini, the *Federico* of M. Maurel, the *King* of Herr Seideman, and the *Ortruda* of Mdlle. Angeri, the intonation was deplorably defective. Signor Capponi, who sang steadily the announcements of the *Herald*, was the single exception. Even Mdlle. Albani, whose *Elsa* was sympathetic if not forcible, and who sang better, perhaps, than in any opera in which she has hitherto appeared, was not free from this defect. Signor Vianesi, the conductor, was quite conscious of the state of matters, but he did not mend them by

his incessant pantomimic directions to the artists on the stage, which certainly was too crowded, to the hindrance of the action of the piece. Owing to the non-acquaintance of the chorals with their parts, the *tempo* were dragged in the early portions of the opera, and when midnight approached they were hurried to get the curtain down a few minutes before one A.M., there having been a rapid exodus of exhausted listeners in stalls and boxes before the final departure of Lohengrin in his boat. Future representations, should 'Lohengrin' obtain them to any extent, may, of course, remedy to a certain extent the faults of the opening performance, and, if produced within three hours and with something like an efficient *ensemble*, the opera may yet prove acceptable to a large body of believers in the Wagner theory. There are some fine pages in the score; there are powerful choral effects; the orchestration is of the most skilful and picturesque kind. But 'Lohengrin' cannot boast, like 'William Tell,' of the sentiment of patriotism; it has not, like 'La Juive,' antagonistic religious elements; it has not the fanaticism of the 'Prophète'; nor a wife's devotion, as in the 'Fidelio'; it does not represent bigoted intolerance and persecution, like the 'Huguenots'; nor portray the struggle for a soul, like 'Robert le Diable'; no sympathetic interest is excited by the accusation of an innocent girl, as in the 'Sonambula'; it has not, in short, the flesh-and-blood intensity of many other operas which could be cited of various schools. 'Lohengrin' is dependent solely on musical mysticism. The canons of art are discarded, and the leading vocalists are, so to speak, disvoiced. Then arises the question whether there be a public prepared to listen to principals who sing without form, who have phrases in which melody is almost always proscribed, who are used as recitative instruments to sustain the orchestral undercurrent. The representatives of the prominent characters ought to sit in the orchestra, whilst the players should be placed on the stage. It is deplorable that a man of genius, like Herr Wagner is, should be so obstinate as to expect he will be successful in his crusade against tune. It is a mistake to suppose that even in Germany this wild notion has superseded the melodious conceptions of other composers, living and dead. Any one who follows the *répertoire* of the leading Opera-houses in Germany will see that Herr Wagner's works are units in the lists. He has a strong following, in some cities more than in others, but Gluck, Beethoven, Mozart, Cherubini, Weber, Meyerbeer, Halévy, Auber, Rossini, Verdi, Bellini, Donizetti, &c., have not been extinguished by his operas. He has taken his place like other musicians, and he has displaced no one. And there is, perhaps, room for him here, too, under certain conditions. It is impossible to be insensible to such orchestral writing as that in the Preludes to the three acts, especially those of the first and third ones, which are in such charming contrast; the opening Introduction with its dreamy type, its delicious effects on the highest notes of the violins, its exquisite blending of oboes, clarinets, bassoons, and brass with the stringed; and the bright, glowing, and jubilant strains of the Prelude in the last act. Both pieces were encored; but the conductor must mark the *crescendos* and *pianissimos* of the former more delicately, and treat the brass of the latter in a more subdued style. Then there is the double chorus welcoming the advent of Lohengrin (also re-demanded), the devotional double chorus preceding the entrance into the Minster, in the *finale* of the second act, and the Bridal Chorus of the last act. In his concerted pieces, despite the eight-part choral writing, which is fatal to the chorals, Herr Wagner does not differ essentially from the *finales* of Meyerbeer and Verdi. Herr Wagner's two years' residence in Paris, and his acquaintance with Meyerbeer, who vainly tried to get his 'Rienzi' produced at the Grand Opéra, made him familiar with the *répertoire* of the Rue le Pelletier, and this experience has not been lost in his compositions. He has elaborated the instrumental

system of Meyerbeer, just as he has essayed to follow the same composer in concerted pieces. Had the duet between Valentine and Raoul never been written, we should not have had the pale reflex of it, but without the melodious inspiration, in the duo between Elsa and Lohengrin, in which, forgetting that he was her champion sent from Heaven to fight her battle, she seeks to learn his name. There are two redeeming points in the vocal score, and these are both in the solos, namely, that of Elsa's Dream and her Nocturne in the second act, which might just as well have taken the proportions of a set *scena* with recitative, *aria*, and *cabaletta*, considering the dramatic situation. But the dreariest and heaviest sections of the score are—in the first act, all the music assigned to the king, the accusation of Frederick, the challenge; the two duets in the second act between Ortrud and Frederick and Elsa and Ortrud; the Réveille, the prolongation of the *finale*, the denunciation of Ortrud and of Frederick, the tediousness of the duet between Elsa and Lohengrin in the last act, and the pageant music prior to the *finale*. It is useless to dwell upon these monotonous blots, these occasional moments of utter depression, caused by crotchets of the composer and his desire to avoid regular routine and conventionality, as he calls the working of orthodox opera. He confines his emotional expression to the choral masses and to the orchestration, and he denies it to the soloists. He allows them no passion, no intensity, no outbreak, no palpitating feeling, no exciting vocal climax; and all this departure from musical impulses for what he terms a poetic ideal, but results in downright monotony and dullness. If, as Herr Wagner states, the lyric drama before him was full of sterile and stupid trivialities, he might have avoided them by following in the wake of Mozart and Beethoven, of Meyerbeer and of Mendelssohn, of Cherubini and Halévy. He has cited Voltaire's saying, "Ce qui est trop sot pour être dit, on le chante," as applicable to Italian, French, and German operas not written according to his maxims; but is not the axiom illustrated by himself in the two awful duets of the second act? Herr Wagner has asked, "Combien faut-il de sots pour faire un public?" Substituting for the word "sots," "bigots," the query might be asked, what will be the numbers for the Music of the Future if its basis is to be the extinction of the song? It is most vexatious to see such powers as he possesses misapplied; his misfortune has been that he will be the poet first and foremost, and that he strives to sacrifice his solo singers by using them as instruments. What is really good and grand in his operas is to be found where he adheres to the forms of his predecessors, and, when he departs from them, he is stilted and passionless, harsh and discordant.

The length of our notice of 'Lohengrin' precludes the possibility of giving anything but a bare record of the routine *répertoire* at both Italian Opera-houses. There have been two performances of Meyerbeer's 'Huguenots' at Drury Lane, but with deficiencies in the cast, for Mdlle. Pernini, who executes the florid divisions of the Queen's music neatly, is imperfect in her intonation. Signor Galassi is undignified in the part of *St. Bris*; M. Castelnary's voice is quite unfit to touch the low notes of *Marcel*; and Signor De Reschi, with his sympathetic baritone organ, is not the courtly, refined, and noble *De Nevers*. On the other hand, the *Valentina* of Tietjens, the *Page* of Madame Trebelli-Bettini, and the *Raoul* of Signor Fancelli are all superbly sung. The 'Lohengrin' rehearsals seem to be disorganizing the voices of the choristers; but the orchestra redeems these shortcomings and contrarieties by its exquisite execution of the graphic accompaniments in the score of Meyerbeer, in itself a source of unceasing study and gratification. The notice of the revival of M. Gounod's 'Faust,' with the return of M. Capoul in the title part, and of Signor Rota as Mephistopheles on Thursday night, must be deferred till our next issue; but, as Madame Nilsson is the Margherita, one of her

beat assumptions, and Madame Trebelli-Bettini is Siebel, the cast may be considered powerful. Every admirer of the genuine school of vocalization will be pleased to learn that Mdlle. Varesi, who sang Lucia for the third time last Monday, is promised for the 'Sonnambula' next Tuesday. Balfe's 'Talismano' will be repeated this evening (Saturday). 'Lohengrin' is under weigh; the Elsa will be Madame Nilsson; the Ortrud, Mdlle. Tietjens; the King, Herr Behrens; Federico, Signor Galassi; the Arnaldo, Signor Costa.

Tuesday night, at the Royal Italian Opera, was the event of the season, for Madame Adelina Patti returned as the Dinoah of 'Meyerbeer' in the plenitude of her powers, vocal and histrionic, and she was received, of course, most enthusiastically. On Thursday, the popular *prima donna* was announced for Rosina ('Il Barbiere'), and for the 'Traviata,' next Monday. It is to be hoped that the promised revival of M. Gounod's 'Romeo and Juliet' will take place, for Madame Patti's Juliet is one of her finest impersonations. 'Lohengrin,' repeated last Monday, is deferred until next Wednesday,—the delay in giving the work a third time is significant. Mdlle. Albani is to essay Margherita, for the first time in London, on the 22nd inst., and, what is much more important, M. Faure will appear as Mephistopheles. The second part assigned to Mdlle. Thalberg is Zerlina, in Auber's 'Fra Diavolo,' for this evening (the 15th inst.).

#### SIGNOR VERDI.

SIGNOR VERDI will be seen this afternoon (Saturday) in the Royal Albert Hall, conducting the performance of his *Manzoni Requiem Mass*. He has not visited England since 1847, when he was present at the Royal Italian Opera (then under the management of the late Mr. Frederick Beale, with Sir Michael Costa—Mr. Costa at that date—as musical director and conductor), at the production of his three-act lyric tragedy, 'I Due Foscari,' the cast of which included Signor Ronconi (the Doge), Signor Mario (Jacopo Foscari), and the late Madame Grisi (Lucrezia, the wife of the Doge's son). The same solo singers who were in the Paris cast of the Mass will be heard here, namely, Madame Stoltz, a famous soprano; Mdlle. Waldmann, the contralto, who has been engaged for the Grand Opéra in Paris; Signor Masini, the tenor, and Signor Medini, the basso, formerly of Her Majesty's Opera. When this work was first performed in Milan, in the Church of San Marco (May 22nd, 1874), the lady singers were the same, but the tenor was Signor Giuseppe Capponi (a brother of the basso), and Signor Maini was the bass. There were 120 voices in the chorus and 110 instrumentalists. At Wednesday night's rehearsal,—to which Messrs. Novello & Co. had been so liberal in their invitations that the Hall was a quarter full, that is, the listeners counted by thousands, who, as might be expected, most cordially welcomed the composer of 'Ernani,' 'Don Carlos,' 'Aida,' &c.,—the four solo singers were eminently successful, but the honours fell mainly to Mdlle. Waldmann, who possesses one of the richest contralto voices ever heard. Criticism must be reserved until the Mass is performed in public; but its reception, after the pause following the "Lachrymosa dies illa," was most enthusiastic, the duet, "Agnus Dei," sung by Mesdames Stoltz and Waldmann (the gem of the Mass), and the double chorus, "Sanctus," being encored. Signor Verdi proved a good conductor; but, with a band of 150 players and a chorus of some 500 to 600 voices, the effects realized in Milan and in Paris were not accomplished in such a large hall.

#### THE CONCERT SEASON.

Two pianists, one an English lady and the other an Italian, have made their first appearances in London, playing the same piece, Dr. Liszt's Concerto in E flat (No. 1). "Place aux Dames," even if Mrs. Beesly, a pupil, by the way, of Dr. Von Bülow, had not been first in the field, as she was last Saturday afternoon, at the second New Philharmonic Concert, while Signor Lodovico Breitner

performed the work last Monday at the fourth Philharmonic Concert. So far as regards mechanism there is little to choose in point of precision and finish between the two interpreters; but the reading of the lady made the nearer approach to the composer's intentions; and, besides, the fair pianist displayed more acute sensibility in the passages *quasi adagio* in B. Then Mrs. Beesly had the signal advantage of the concerto being conducted by Dr. Von Bülow, who contrived to render the composition more comprehensible than at any previous execution; but our objections to the continuity of the four movements are not removed. In the first place, it is very fatiguing to listen for half-an-hour without breaks to a production for piano and orchestra in which the changes of keys and of *tempo* are incessant; and, secondly, the difficulties are too trying for even first-class pianists to get through them without fatigue and flagging. The innovations of the composer are not improvements. Mrs. Beesly conquered the ramifications admirably. She joined her teacher in the Concerto in C minor for two pianofortes, and also in Schumann's Andante, with Variations, in B flat, Op. 46. In this artist we have gained a lady pianist of the first force. Signor Breitner is an Austro-Italian, a native of Trieste, and a pupil of Herr Rubinstein, so that his training enabled him to attack the intricacies of Liszt's concerto with success. He has been most favourably received in Vienna and in Paris, and gave four concerts in the French capital lately. Both audiences in St. James's Hall gave an enthusiastic reception to the new pianists. Mdlle. Thekla Friedländer, from Leipzig, who made her *début* last Saturday in vocal pieces by Lotti, Mozart, Schumann, and Hiller, produced a favourable impression by a simple, unaffected style, and with a sympathetic mezzo-soprano voice. In Dr. Hiller's "Wenn ich ein voglein war," her expression was delicate and refined. On Monday the Ninth Symphony of Beethoven met with the usual vicissitudes in the singing of the principals and chorus; and this will always be the case, more or less, according to the extent of rehearsals secured for the work in this country, as the composer has overtaxed the compass of the human voice; but the orchestral movements will go far to compensate for the contrarieties of the setting of Schiller's "Ode to Joy." The lovely Adagio in B flat, and the Scherzo in D minor and major, went well under Mr. Cusins's direction; but the opening movement, the revolutionary one, which has turned the brains of so many would-be successors to Beethoven, was not clearly and steadily developed. Signor Papini will be the solo violinist at the fifth concert on the 24th inst., and Herr Wilhelmi will be the soloist at the New Philharmonic next Saturday.

The Brixton Choral Society essayed Handel's "Saul" last Monday—an oratorio too rarely heard. The solo singers were Miss B. Stroud (Michael), Miss Dones (David), Mr. G. T. Carter (Jonathan), and Mr. T. Distin (Saul). Mr. W. Lemaire was the conductor. Mr. Boardman presided at the organ, the pitch of which was not in accordance with that of the pianoforte, played by Mr. J. Coward.

The first appearance of Madame Montigny-Rémaury last Tuesday, at the third Matinée of the Musical Union, has added another name to the list of accomplished lady pianists who have visited this country. We do not say that she is a Pleyel, a Schumann, or an Essipoff, still she created a marked sensation in her solos—one, a Gavotte in E minor, by Heer Silas, the Dutch composer; and the other a Tarantelle, by Mr. Welhi, who is an Englishman: these were her bravura displays. But what was more truly gratifying was her sound style in the pianoforte part of Beethoven's grand Trio in D, Op. 70, co-operating with Signor Papini and M. Lasserre; and her brave yet certain attack of the digital difficulties in Rubinstein's brilliant Sonata for piano and violoncello, the part of the latter superbly sustained by the breadth of tone and certainty over the keyboard shown by M. Lasserre. Madame Montigny-

Rémaury in colour distinguished in advent Mendelssohn No. 2, Vienna, encored time, one composer Papini, and more performance Day.

THE S night (I oratorio, direction Patay, the solo in Egypt.

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MADAME came to Pleas last that Mac Italian C Tell, and tofore I felt, her singers, Artists, legally, t manager case was County C at M. F action for charged i tiff please of rehear ever, hel was spec to attend employer a stop to dates at decision Merthyr prize aw ground to as well a stated th irrespect that he w

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M. V and Vir Madam

Rémaury understands accent and rhythm, while in colouring she shows poetic feeling. The distinguished artists present joined the amateurs cordially in manifesting their gratification at the advent of another "golden lettered" pianist. Mendelssohn's String Quartet in E flat, Op. 12, No. 2, was finely interpreted by MM. Papini, Wiener, Van Waeselghem, and Lasserre, who were encored in the charming Canzonetta, in two-four time, one of the most captivating inspirations of the composer's youthful period. For his solo, Signor Papini, who gains on the connoisseurs more and more by his finished and refined execution, performed his own Larghetto, with the pianoforte accompaniment of the clever English pianist, Miss Day.

#### Musical Gossip.

THE Sacred Harmonic Society performed last night (Friday), in Exeter Hall, Mendelssohn's oratorio, "St. Paul," under Sir Michael Costa's direction, with Mesdames Wynne, Suter, and Patey, Messrs. Lloyd, C. Henry, and Santley, as the solo singers. Next Friday, Handel's "Israel in Egypt" will terminate the season.

THE Crystal Palace Summer Concerts will be commenced this day (the 15th inst.); next Whit-Monday there will be musical entertainments, as well as the other varied amusements. The general holiday will be celebrated at the South Kensington Music Hall with two concerts, one in the afternoon, the second in the evening.

MADAME SINICO - CAMPOBELLO and Mr. Gye came to a compromise in the Court of Common Pleas last Monday. It has been arranged that Madame Sinico is to re-appear at the Royal Italian Opera, as Matilda in Rossini's "Guillaume Tell," and her engagement will continue as heretofore. Madame Sinico's absence has been sensibly felt, her substitutes having been such inferior singers, and her return is a real gain to the theatre. Artists, however, are bound, both morally and legally, to attend punctually at rehearsals, and a manager is quite right in enforcing attendance. A case was decided a few days since in the Manchester County Court, in which a player on the euphonium at M. Rivière's concert was nonsuited in his action for recovery of a salary after being discharged for non-attendance at rehearsals. The plaintiff pleaded that there was no specific mention of rehearsals in his engagement. The Judge, however, held that, whether attendance at rehearsals was specified or not in a contract, the obligation to attend existed, being a lawful command of his employer. The Rhayadr County Court Judge has put a stop to a growing practice among defeated candidates at a Welsh Eisteddfod, that of impeaching the decision of an adjudicator they have accepted. A Merthyr brass band went to law to recover a first prize awarded to Welshpool competitors, on the ground that the winners had used clarionets, wood as well as brass. Mr. Brinley Richards, however, stated that he awarded the prize to the best players, irrespective of the clarionets, and the Judge held that he was the sole judge under the conditions.

At the Charing Cross Theatre, this evening (Saturday), the two-act comic opera by Mr. Frederic Clay, originally produced in Manchester, will be heard for the first time in London.

M. HERVE'S "Chilperic" has superseded M. Offenbach's "Whittington and his Cat" at the Alhambra Theatre, Mr. Charles Lyall sustaining the title part.

HALÉVY'S "Mousquetaires de la Reine" will be the opening opera, this evening (Saturday), at the Gaiety Theatre, for the series of representations of the répertoire of the Paris Opéra Comique (Salle Favart).

EARL DUDLEY is expected from Florence to present, next Wednesday afternoon, the testimonial to Sir Julius Benedict, in the Dudley Gallery, in Park Lane.

M. VICTOR MASSI's setting of the tale, "Paul and Virginia," for which he much wished to have Madame Adelina Patti as the heroine, will be pro-

duced, in the winter, at the Opéra Comique in Paris, M. Capoul having been expressly engaged to return to the Salle Favart to create the character of Paul.

MDLLE. ALBANI and Mdlle. De Belocca are engaged for the Norwich Musical Festival in the autumn.

M. MAURICE STRAKOSCH has been unable to secure the services of his sister-in-law, Madame Adelina Patti, for the Italian Opera in Paris, which he is again to direct next winter, as the lady is engaged, first for St. Petersburg, and afterwards for Vienna.

DR. VON BÜLOW has left London for Germany, where he will remain to take rest prior to his tour in America next September.

M. FAURE took his leave of the Parisian public this week in "Hamlet," at the Grand Opéra, and his engagement at Covent Garden will commence next Saturday, when he appears as Mephistopheles, in M. Gounod's "Faust."

HERR RUBINSTEIN's Biblical drama, in four tableaux, "The Tower of Babel," which has been a success in Russia and Germany, has been produced at the Salle Ventadour in Paris, under M. Danbe's direction, but with a very inadequate execution as regards the solo singers and the chorists. The French critics differ, as usual, about the music, the style of which is Beethovenish, in his latest period. The choruses of the pagan sects, contrasted with those of the disciples of Jehovah, made the greatest impression. The composer, however, has secured unanimity at his pianoforte performances, which have included his Fifth Concerto in E flat, and his Fourth Trio for piano, violin, and violoncello, besides various solos. His execution is more wondrous than ever. He is composing, perhaps, too fast. Besides his two oratorios, "Paradise Lost" and "The Tower of Babel," he has written five operas, "Dmitri Donskoi," "Ivan the Terrible," "The Children of La Lande," "The Demon," and "The Maccabees."

THE three-act opera, "The Partisan," by Count d'Osmond, has been rehearsed at the Salle du Conservatoire, without the dialogue and scenic adjuncts. The solos were sung by Mesdames Heilbron and Barthe-Banderai, MM. Vergnet, Barré, Bouhy, and Couturier, with M. Maton as conductor.

ALFIERI's tragedy, "Filippo," has been set by Baron Cresimanno d'Albafiorita, and the opera has been produced at the Pergola, in Florence. Signor Lauro Rossi's opera, "La Contessa di Mons," has been successfully produced at the Apollo, in Rome, after going the round of other theatres in Italy.

THE two pianists, M. Brassin and M. A. Dupont, the violinist, M. Wieniawski, and the violoncellist, M. Servais, Professors at the Brussels Conservatoire, were heard at the second concert, under the direction of the principal, M. Gevaert.

#### DRAMA

**CRITERION THEATRE.** Regent Circus—Spurs and Pond, Sole Proprietor and Manager. Maximilian—Eduard von Einhart, the new Comic Opera by Charles Leoni, "GIROFLE-GIROFLA." Produced under the direction of Mrs. W. H. Liston, Conductor. Mr. F. Stanislaus, Principal Artistes: Madame Pauline Rita, Rose Keene, Emily Thorne, Alice Hamilton; Messrs. A. Brunni, Perrini, Lombardi, and of Almaviva. Prices: Box from 11s. to 21s.; Stalls, 7s. 6d.; Dress Circle, 2s.; Pit, 1s.; Amphitheatre, 1s.; Dress Circle, 7s. 6d.; Box-office open daily from Ten to Five. Acting Manager, Mr. Edward Murray.

#### THE WEEK.

**DRURY LANE.**—"Il Gladiatore," Tragedia, in Cinque Atti. Di A. Soumet, Versione Italiana.  
**STRAND.**—"Weak Woman," a Comedy, in Three Acts. By H. J. Byron.

It needed the advent of an actor like Signor Salvini to introduce to the English public a play by a writer like Soumet. A man of note in his day, and an accepted leader of the Romantics, Soumet's work, even while he lived, had grown jejune and old-fashioned, and now, thirty years after his death, he has been the victim of the deep oblivion that has often befallen his *confrères* of the Academy. "Cly-

temnestre," "Saul," "Cléopâtre," "Jeanne d'Arc" even, which roused at one time transports of enthusiasm, sleep peacefully on the shelves of the Théâtre Français or the Odéon. "Norma" survives, but it may be doubted whether one in a hundred of those who listen to Bellini's music is aware who is the inventor of the libretto. The cause for this neglect may be guessed from the Italian version of "Le Gladiateur" which now occupies the stage of Drury Lane. In all his sympathies except one, Soumet was a classicist. His regard for colour, to which he sacrifices most of the requirements of dramatic art, threw him into the school of the Romantics; but his work was half-hearted, as must be all labour accomplished in defiance of convictions. In "Le Gladiateur," produced at the Théâtre Français, in 1841, Soumet was aided by his daughter, Madame Beauvain d'Altenheim.

In the treatment of the subject one can trace the influence of Klopstock, the object of Soumet's special admiration. Most of the early scenes are didactic and prosaic, and three out of five acts are over before the action is strengthened with anything fit to be called situation or incident. The story is that of a gladiator, who recognizes in a girl he is ordered to slay in the arena his own daughter. His prayers and entreaties are vain, and he is compelled in the end to take the life of his child in order to save her honour. In colour the whole is remarkable. Contrasted before us is the brutal indifference to the pain of others of the gladiator, who supplies the public in the amphitheatre with the most fiercely relished of all pleasures, and the triumphant self-immolation of the Christian. Roman citizens decked with roses recline at voluptuous feasts, waited upon by slaves who have neither claim nor right to anything, not even the space they occupy, in whom human emotions cease to be respectable, and to whom the sanctuary affords no shelter. The fugitive Nazarene hides in the Catacombs, the white-robed priest officiates in the temple, and the empress, attended by her lictors, presides in the amphitheatre! Behind all is heard the roar of wild beasts, slowly starving in anticipation of the approaching combat. The resemblance of this motive to that of "The Last Days of Pompeii" cannot fail to strike the spectator. Lord Lytton was, however, first in the field, and it is possible that Soumet, who took his "Emilia" from the "Kenilworth" of Sir Walter Scott, was indebted to the English romance, then in the height of popularity. Guiraud's "Virginie," produced on the 28th of April, 1827, shortly after the death of Talma, who was to have played Virginius, has, however, a strong resemblance to much of the action, and it is more than probable that a search among the numerous classical plays of the same epoch would reveal further indebtedness. Corneille's "Polyeucte" and the "Caligula" of Alexandre Dumas approach closely "Le Gladiateur" in conception and in point of execution. What motive induced Signor Salvini to select this play in preference to "Polyeucte," to "The Gladiators of Ravenna" of Frederick Hulm, otherwise the Count Münch von Bellinghausen, and other plays of more character and power, is at once apparent. In the work of Soumet the interest centres in the gladiator, other characters serving only as foils to its grandeur, while in the plays which in story

most closely approach it the main interest is feminine. An interpretation like that of Signor Salvini affords 'Le Gladiateur' a chance its author could scarcely have anticipated, and forces, so to speak, into evidence merits that otherwise might have passed unseen. Ligier, his predecessor in the part, gave a certain brutal splendour to the character which Signor Salvini passes over, but failed to make it attractive or sympathetic.

The beauty of Signor Salvini's acting is uncontested. Each varying emotion is stirred as, with head erect, he faces successive and recurrent waves of calamity. A slave in the presence of men without hearts and gods without power, there remains only for him and those dearer to him than life the slave's one refuge—death. His first entry discloses a rude and illiterate man, careless concerning the new doctrines and theories he hears in the Catacombs, and occupied only with the burning desire to find again his child, stolen from him in infancy. His actions are equally barbaric and picturesque. When he arraigns the impotent gods, and threatens their altars, it is no Prometheus defying the thunderbolts; it is a fierce and turbulent mind conscious of the strength of the frame it controls, and seeking to enclose its enemies and rend them. The movements of his arms are those of a man who tears at the throat of a tiger. In the scenes with Faustina, the empress mother, to whose unscrupulous cruelty he owes his worst calamities, he comports himself as one accustomed to render homage, but free to manifest rebuke and loathing, by that indifference to death which raises the slave out of reach of his master. A fine effect is obtained when, seeking refuge in the Temple of Jupiter, and hearing that the shrine extends no protection to slaves, he strikes the statue and defies the deity, to whom the sight of chains and sufferings fails to appeal. In the fourth act the gladiator appears in the circus, and essays with practised hand the weapons to which he will shortly intrust his life. His bearing is bold and jubilant, and he addresses with easy irony "his dear Romans," who greet him with a shout of recognition. In place of the famished lion or the Dacian warrior he expects to encounter comes, however, a Christian maiden. Disliking his task, he seeks to evade its accomplishment. For the maiden, however, there is no choice except death at his hands or from the maw of the lion. He lifts accordingly the veil to strike strongly and mercifully, and on the bared shoulder recognizes the birth-mark of his child. From this moment to the time when, despairing, he takes the life he is powerless to save, his acting is supreme. There is more pain and agitation than surprise at finding his daughter in the woman whom, from some inward and mysterious impulse, he had felt bound to protect. As he turns up his face, fear, anxiety, and supplication chase each other across it. His eye sweeps slowly round the circle, seeking one sign of human sympathy, and finding none. A blank wall of stony-hearted cruelty faces him, and the only effect of his appeals is to rouse a yell of dissatisfaction when it appears that the public may be cheated of its rights. All doubt on this question is soon at rest. The priest speaks:—"Lo schiavo non ha figli"—"A slave has no children." In his fear for his newly found offspring he towers above her, absolutely

covering her with his love, then bears her across the arena, taking from her neck and brow the kisses he has hungered for so long, and now has so little time to collect. So superb is the bearing, indeed, and so strong the notion of the miraculous strength of physical frame inspired by love, that the device of overturning a wall in presence of the audience to reach again his child, invented to give semblance of strength to weaker actors, detracts from the impression he has conveyed.

Fine, however, as is the impersonation, there is one point in which we feel it is open to improvement. The continued practice of butchery in the amphitheatre communicates to the face and bearing a callous indifference and brutality we fail to perceive. Nobility should reveal itself behind this. So dignified and noble is the appearance of Signor Salvini, it is difficult to believe in his practice of a profession like that of gladiator. A stronger expression of blood-lust is necessary to the full development of the character. This, so far as we can trust past records, Ligier seems to have supplied. The general performance was higher than that of 'Othello.' Signora L. Papa Giovagnoli as Faustina displayed flashes of genuine power.

Mr. Byron's 'Weak Woman' is one of his happiest efforts. It can scarcely be considered a comedy in the common acceptation of the word, but it is more symmetrical than most of his works, as bright as any, and almost free from those verbal distortions and quibbles which have often led Mr. Byron astray. It has some characterization also. The chief defects appear to spring from a course now common in the production of comedy, that, viz., of writing with a view to the company by which the piece has to be played. In pieces of small pretension this course is defensible enough; it is fatal, however, to high-class work. Let us have a good comedy, and let the company that can act it then be found. It will, we venture to say, be quickly forthcoming. 'Weak Woman' turns upon a strange will made by an eccentric bachelor, in which, in order to defeat fortune-hunters, he leaves his property to one of two nieces, who are to marry at the same time, and only discover after marriage who is the heiress. There is much mirth in the piece, and the result is a success. Mr. Terry, acting in a comic part, was far too farcical for comedy, but proved greatly to the taste of the audience, and was clever in his extravagance. Other parts were fairly played, Miss Marion Terry marking a distinct advance in a career that is full of promise.

#### Dramatic Gossip.

MACBETH will, we understand, shortly be produced at the Lyceum Theatre, with Mr. Irving as Macbeth, and Miss Bateman as Lady Macbeth.

FROM the answer given by Mr. Cross in the House of Commons to Mr. P. A. Taylor, we learn that the Lord Chamberlain has no power to sanction musical performances on Good Friday. The present holder of this office will probably, by his successive ventures, solve the much-vexed question of the limits of his functions. It has at least been within the reach of previous Lord Chamberlains to wink at a good deal which now, for the first time, comes under observation.

'THE BUNCH OF BERRIES' is the title Mr. Blanchard has bestowed upon a new farce produced at the Adelphi Theatre, and brightly inter-

preted by the Vokes family. It deals with the rehearsal of an amateur pantomime, and contains some genuine if rather extravagant drollery.

MR. EVELYN BELLEW, the eldest son of the late J. M. Bellew, will make his first appearance at the Standard Theatre to-night, in the character of Hamlet. With this performance will close Mr. Hollingshead's season of legitimacy, which has witnessed the production of nine plays of Shakespeare, one of Sheridan, one of Colman, one of Sheridan Knowles, and two of Lord Lytton.

'GABRIELLE,' an early work of M. Émile Augier, which, in 1849, obtained for its author the Montyon prize, has been revived at the Comédie Française, with M. Coquelin in the rôle of Julien, previously played by M. Delaunay, with M. Thiron as Tannionnet, and Mlle. Sarah Bernhardt as Gabrielle. The aim of this work, unlike that of its author's succeeding productions, is to exalt the husband at the expense of the lover, and sing the chaste joys of family life.

The curious plot of 'La Dernière Poupee,' a one-act comedy of M. de Najac, deals with the love of an *ingénue* for her stepfather. Flattered by the proof of his powers, M. Marillier, the hero, trifles a little with the affection which accident reveals to him. Upon finding matters serious, he consents to banishment to America, where, it is supposed, he will be out of the way. Mlle. Nelly meanwhile discovering, for the first time, the reason why she has refused all lovers, is heartily ashamed of herself, as, indeed, she has just cause to be, and accepts penitently the husband provided her.

'LA PETITE MARQUISE,' of MM. Meilhac and Halévy, has been revived at the Variétés, and supplemented by a second piece from the same authors. 'Le Passage de Vénus,' as the novelty is named, is a flimsy piece, working out not very satisfactorily an idea equally threadbare and commonplace. What vogue it possesses it owes to the admirable presentation, by M. Dupuis, of a professor of astronomy.

#### MISCELLANEA

**Kemps**—"Hair among wool. *North. Kempster*, a female who cleaned wool. 'Pectrix, a kempster,' Nominal MS." See Halliwell, ii. 491. In Her Tolhausen's work, quoted *Athenæum*, p. 158, the words for "grey" must be taken with a certain limitation, for with felt-makers these "Kemps" are obnoxious, not from their colour, but from their obduracy. By a bountiful provision of Nature, soft-coated animals have these long coarse hairs or bristles, which do not felt, interspersed very freely with the smooth wool or fur that grows next the skin. This prevents the coat from becoming matted together by constant friction. Such hairs have to be extracted or separated, as the case may require; and, when examined under a microscope, it is found that the hairs which felt readily are furnished with hooks or minute serratures, while the "kemps" more nearly resemble human hair. In modern usage, the wool when shorn from the skin is put into a "blowing machine," a sort of winnowing furnished with a revolving fan, to blow out these kemps, which thus become furriers' waste, the separation being effected by means of their differing specific gravities. In Chaucer we read:—

With kemped heres on his brows stout. C. T., I. 2136.

The King of Thrace had bushy, beetling brows. Kempt, part. pa., A.S., from *cemban*, "to comb"; just as *pectrix* is from the Latin equivalent "pecto."

It would seem, on reflection, that Chaucer designed something monstrous; the "kemp hairs," being stiff bristles, would rise over each eye at an angle inclined outwards to the right and left sides of the brow. This I have not met with in nature, but it is portrayed in caricature and represented on the stage.

A. HALL.

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